DOCUMENT RESUME

ED 111 199 FL 007 065

AUTHOR	Scott, Joseph Reid
TITLE	Understanding Spanish-Speaking Cultures. Selected Concepts, That May Be Developed at Spanish Level I.
INSTITUTION	Alameda County Superintendent of Schools, Hayward, Calif.
PUB DATE	72
NOTE	68p.; For related document, See FL 007 066
AVAILABLE FROM	Alameda County Education Center, Rm. 45, 685 A. St., Hayward, Calif. 94541 ($3.50)
EDRS PRICE	MF-$0.76 Plus Postage. HC Not Available from EDRS.
DESCRIPTORS	*Cultural Awareness; *Cultural Education; Foreign Culture; Instructional Materials; Language Instruction; Language Teachers; Manuals; Mexicans; Second Language Learning; *Spanish; *Spanish Culture; Spanish Speaking; *Teaching Guides

ABSTRACT

The hypothesis underlying this volume is that certain cultural facts are necessary to understand and use a language correctly. The book was prepared to instruct the language teacher on concepts of Spanish and Latin American (chiefly Mexican) culture to be taught in a beginning Spanish class. The concepts are cross-referenced to be used with five major Spanish texts. The first four chapters of the manual are devoted to defining culture and examining cultural phenomena, values of cultural study and methods of teaching culture. The rest of the book contains instructional essays for the teacher of 42 aspects of life in Spanish-speaking countries, from use of titles and nicknames through social amenities, restaurants and eating customs, sports, theater and movies, the Spanish calendar and use of certain vocabulary. Essays are followed by suggestions for class discussion and drill. A bibliography on teaching culture is appended. (CHK)

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UNDERSTANDING SPANISH-SPEAKING CULTURES

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Selected Concepts That
May Be Developed
At
SPANISH LEVEL I

By
Joseph Reid Scott

Published by
ALAMEDA COUNTY
SCHOOL DEPARTMENT
Rock La Fleche,
Superintendent of Schools
224 West Winton Avenue
Hayward, California 94544

Recommended by
ALAMEDA COUNTY SCHOOLS
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FOREWORD

"In educating for the world of today and tomorrow, a world in which barriers that separate men and nations must be torn down, there is no substitute for involvement in another culture."

To these words of Sterling McMurrin, former United States Commissioner of Education, we add that, since language is *the* outstanding feature of any culture, the foreign language classroom is the obvious place to initiate that involvement. Language and culture are, in fact, so closely related that we cannot effectively study them separately. Meaning in a language involves not merely words arranged in a certain sequence, but also myriad relative facts about the speakers and their environment, facts which often vastly alter the dictionary meaning of the words. Therefore, certain cultural concepts are essential just to capture that meaning. This book proposes to provide the language teacher with a partial index of concepts to be integrated with the famous four skills (listening comprehension, speaking, reading, and writing), thus providing a more natural, more relevant, valuable, and fascinating experience for both teacher and student.

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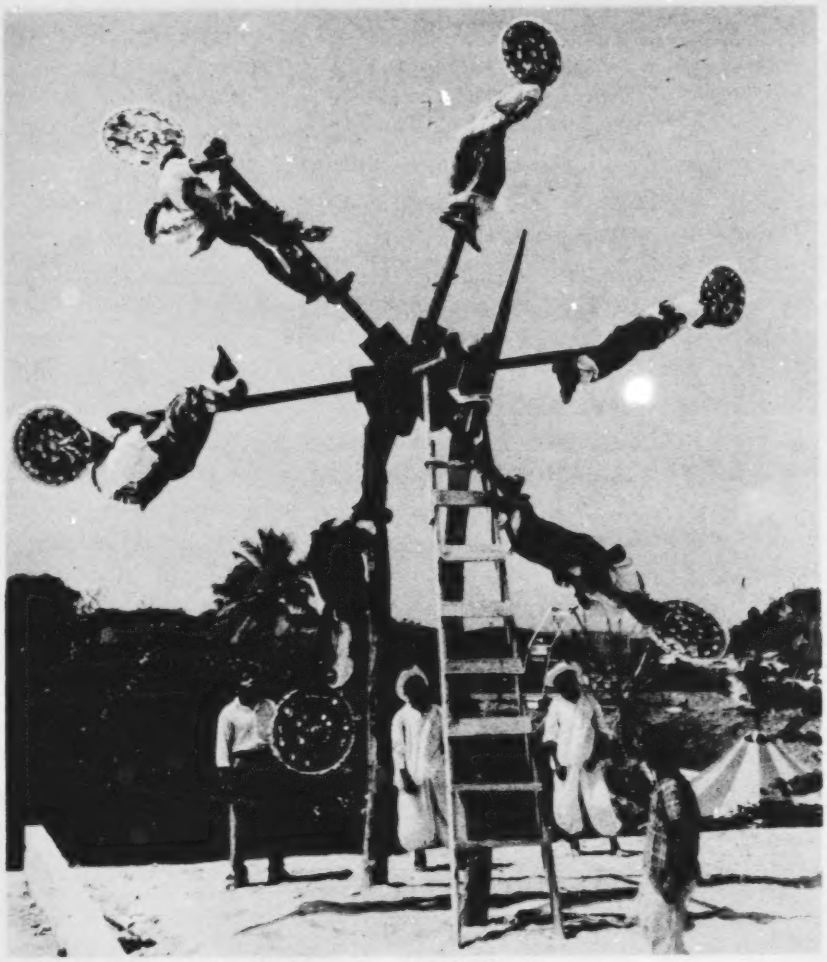

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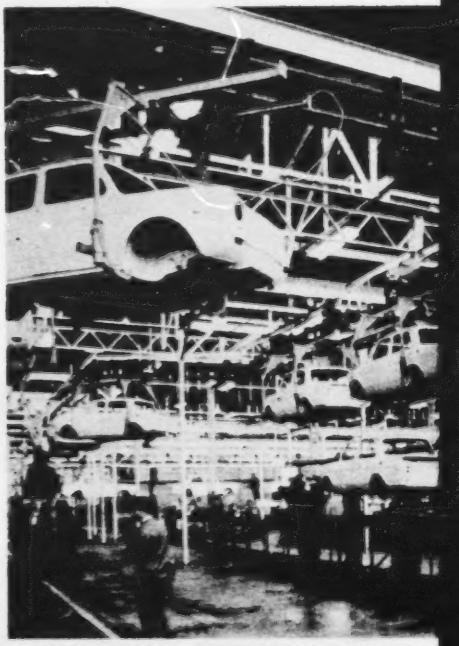
VERACRUZ—VERACRUZ

PALACE OF FINE ARTS AND LATIN AMERICAN TOWER—MEXICO, D.F.



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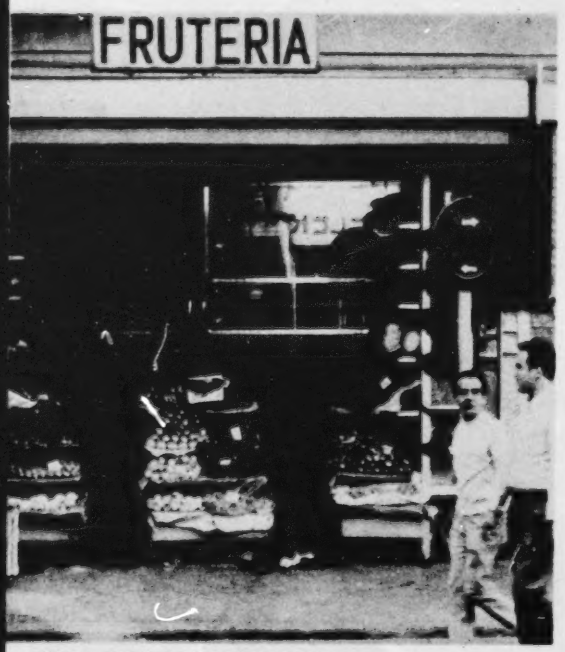

SMALL FRUIT STORE—MADRID

ACKNOWLEDGMENTS

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Dr. Roger J. Schulte
Assistant Superintendent, Curricular Services
Alameda County School Department

Mr. John O'Lague
Graphic Design
Alameda County School Department

Special acknowledgment is extended to the following for their assistance in supplying the photographs reproduced herein:

The Mexican Government Tourism Department

The Spanish Ministry of Information and Tourism

Mr. Nat Guevarra

Dr. Joseph Reid Scott

ZOO—BARCELONA

INTRODUCTION

Almost all school districts give listening, speaking, reading, and writing, and, then, cultural understanding as the major objectives of first-level foreign language instruction. However, many widely used texts include no cultural ideas, either as part of the basic dialogues and drills, or as footnotes and supplemental materials. In fact, some purposely exclude cultural materials on the theory that the learner can thus better focus on structure. *Our* hypothesis is that certain cultural facts are necessary merely to understand and use the language correctly. Our basic assumption is that language and culture are, if not one and the same thing, at least so closely intertwined that they cannot be separated. They must be taught together from the very beginning.

To facilitate this integrated plan we tried to organize systematically some essential cultural concepts in this book. We have also provided four preliminary chapters: defining and relating "Culture in Foreign Language Teaching"; presenting some universal "Cultural Phenomena"; discussing some of the "Values of Studying a Foreign Culture"; and offering a few suggestions on "How to Teach Culture." This material is followed by the main body of the text: "Cultural Concepts."

The concepts included here were first prepared in 1969 to provide cultural notes to the first edition of Holt, Rinehart and Winston's *Entender y Hablar,* then the most widely used first-level Spanish text in California. These notes were then cross-referenced for the beginning texts of Harcourt, Brace and World, and Encyclopaedia Britannica Films. We provided these notes knowing that few teachers of Spanish have had the opportunity to get acquainted with *all* of the twenty-some Spanish-speaking countries, and many, particularly the younger ones, not even with one or two. These notes try to fill the gap until the teacher wins that scholarship or gets that inheritance to provide that enlightening year in Bogotá, Madrid, Oaxaca, or Buenos Aires.

Since the author has not visited *all* the Hispanic countries either,

FISH MARKET—SPAIN

GARLIC VENDOR—SPAIN

and to keep the book from reaching interminable lengths, he has limited notes in most instances to Spain and Mexico. These countries were chosen for the following reasons: Spain, mother of all Spanish America, has left some influence in every country, none of which can be completely understood without some knowledge of their Spanish inheritance; and Mexico, besides having intrinsic importance in Spanish America, is the Hispanic country geographically closest to the United States, the one most visited by U.S. citizens, and the one having the greatest number of citizens living or visiting in this country. Teachers acquainted with other countries should, of course, make full use of their experience, and use this book as further comparison, for each country is quite different—Spanish America cannot be described as a whole and dismissed without pointing out these vast differences.

This second edition has been revised to update certain aspects of culture that have changed since 1969, to add certain materials, and to key the concepts also into the *second* editions of Holt, Rinehart and Winston and Harcourt, Brace and World. For teachers who use other texts, a space marked "Other" has been provided for the insertion of page numbers if the concept appears in that text.

Because of the way this book was prepared, the concepts included are limited, and, therefore, not meant to be exhaustive. Teachers may want to include other cultural concepts. A selected bibliography has been added at the end for those who would like to pursue the topic of culture further.

Many sections herein suggest how the material may be integrated with the structural material in the basic text as subjects for conversation, discussion, and drill. The idea is: teach culture through language and language through culture. Hopefully, with this approach language teaching will be not only more efficient and complete, but also more valuable both as a language experience and as a catalyst to national and international understanding between different cultures and subcultures.

TYPICAL DRESS—SALAMANCA

CULTURE IN FOREIGN LANGUAGE

The first step in determining how to teach culture as part of the foreign language program is to establish what we mean by culture. Let us examine three commonly accepted meanings of the word, then make our own definition. To some, culture is refinement; to others, history and statistics; and to still others, it is the study of a civilization in the socio-anthropological sense.

CATHEDRAL—SEGOVIA

Culture-Refinement

This meaning of culture—some like to say "with a capital C"—embraces the study of literature, art, music, architecture, choreography; that is, the subjects that make you "cultured." They teach you what to say about the theater, the opera, and the current best seller. You also know which magazines will be impressive on your coffee table. This type of culture is not part of every citizen's repertoire. It is rather the bailiwick of the intellectual. A non-native might know more about this sort of culture than the native.

Culture-History Statistics

Many culture courses teach only political history—Fernando VII held the Spanish throne from 1814 till his death in 1833; in 1936 the Spanish Civil War broke out when Francisco Franco attacked the Republican government. He defeated them by 1939 and has been caudillo ever since.

Other historians add or substitute the history of great men—El Cid Campeador, Alfonso X el Sabio, Luis Vives, Hernán Cortés, Ignacio de Loyola, Lope de Vega. Others stress great historical events—the cathedral of Santiago de Compostela was built in 1128, Pope Alexander VIII recognized the validity throughout Europe of degrees from the University of Salamanca.

Some culture courses become a *coup de force* in memorizing facts about geography, population, production, imports and exports, education, literacy, government, law.

TEACHING

familiar *tú* when you should have used the formal *usted*, or vice versa? What words do only men use or only women or both? What words are used in polite society and what words are taboo? What is the effect of Biblical exclamations such as the Spanish *Dios mío, Jesucristo,* or *Por los clavos de Cristo?* Do they produce the same reaction in Spain as their literal translation would in the United States? What is the difference in the denotation and the connotation of a word?

Culture-Civilization also studies how sub-cultures fit into the majority pattern: minority groups, the attempts to assimilate them, isolate them, expel them, or even kill them, depending on the cultural climate at the moment. In the United States at the present time some are trying to assimilate minority groups whereas others are still trying to isolate them. In 1492 Spain expelled the Jews. She doesn't now try to excuse the cruelty of that mandate, but she does note that even in the twentieth century countries have resorted to genocide, a far more cruel way of dealing with a minority group than mere expulsion or isolation.

Culture-Civilization will also investigate what social errors foreigners commit and what errors natives themselves commit. It will determine how natives define virtue and vice, what they admire and despise, what they consider gives prestige. In present-day United States pride is considered a virtue, but in Dante's day it was one of the seven cardinal sins. In the United States owning two cars and a beautiful home usually means prestige in the culture of the Establishment, but in Russia prestige is being an important party member, and in Chile it is owning a second house in the country. In some of the Polynesian Islands not more than two decades ago, no one could hope to gain prestige until he had his entire body covered with a delicate tracery of tatoos. All these and many other aspects of a civilization are studied by the cultural anthropologists.

Culture-Civilization

This kind of culture–with a small c or Culture-Civilization–studies everything the members of a given society do, think, or feel, at all levels of that society. This is culture as the anthropologist or the sociologist studies it. Perhaps a bit more prosaic than Culture-Refinement. It studies aspects that not only the intellectuals know. It studies how people earn a living, what they eat, when, how they prepare it, how they amuse themselves, how they choose a husband or wife, and every other aspect of their daily life. It also studies–and this aspect is even more important–what attitudes and values they have, and what basic views of the world: more specifically, their religious and moral beliefs; their attitude toward certain types of dress–vertically, horizontally, and periodically. By vertically, I mean what one social class thinks in comparison with other classes: motorcycle gangs, for instance, don't dress like bankers. By horizontally, I mean what does one region think in comparison with other regions: Texans are apt not to dress like Bostonians. By periodically, I mean what does one era think in comparison with another era: the miniskirt is a radical change from its lengthy counterpart of 1947, or the maxi of 1971.

Culture-Civilization also delves into the predictable reactions of the average citizen in a given situation. Compliment a Spaniard about his tie and you can expect him to start taking it off while politely offering *Será un regalo* (It will be a present). Also expect shock and chagrin if you are so naïve as to accept what was offered only as a formality–*noblesse oblige.*

Culture-Civilization will also determine what impression certain words will leave–what is the effect of using the

Conclusion

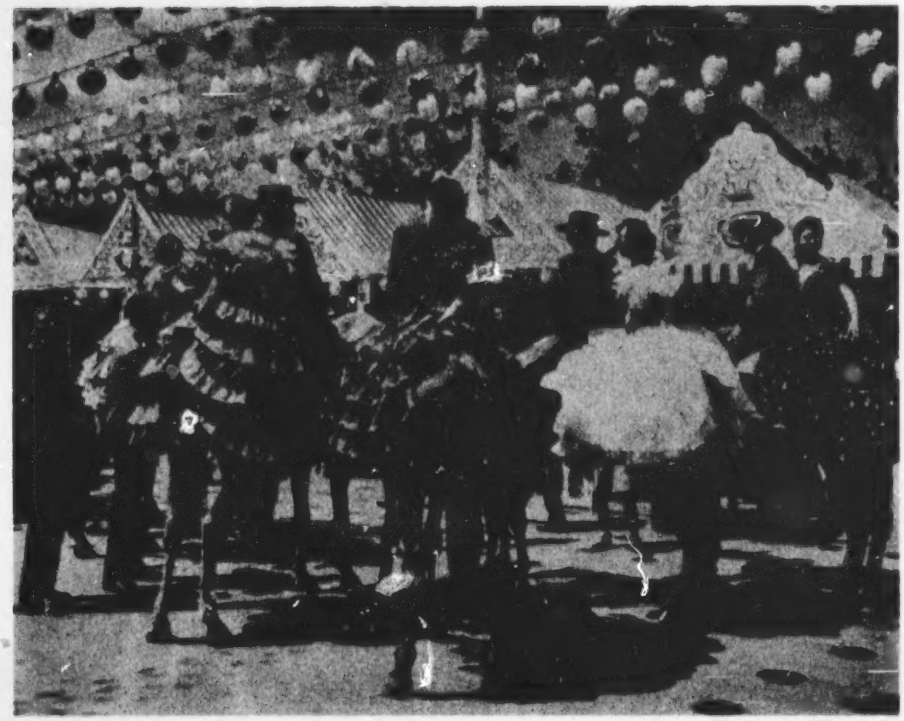
It now seems quite evident that none of these three approaches **alone** can teach a foreign language student to understand a new civilization. He needs, rather, all three: the prosaic facts of everyday life as well as the historical and statistical data and the refining pleasures of literature, music, and art. It is fine to enter a new culture with an admirable knowledge of its literature and history, but he must consider practicality, too. He must know whether or not to wear a necktie to school, how much to tip the waiter, how to use the subway, whether or not to wear sideburns. The facts he must learn are endless: not only the mechanical aspects, such as the monetary system, the system of weights and measures, and the language, but also all the facts that are common knowledge in that culture and all the cultural references. On top of this he must learn about attitudes. He must know so much that he may never learn it perfectly, the same as he may never learn the language perfectly. Yet he must **strive** for perfection even knowing he'll never achieve it. He must search for the truth, though he may never find it or be sure of it if he does. He must look objectively, stressing neither the "black legend" nor the "rose-colored glasses." Only then will he begin to get some insight into the other culture.

CULTURAL PHENOMENA

Relativism

It is important to realize that cultural differences aren't absolute, but relative, and progress along a sliding scale. That is, rarely is anything true of an entire culture. And the many differences—individual, family, regional, racial—all depend on myriad relative factors; as a word depends on the linguistic context for its meaning, an act depends on the cultural context for its meaning. The Frenchman Hippolyte Taine (1828-1893) described the phenomenon well by saying that everything depends on *le race, le milieu, le moment.* What is acceptable in one race may be criticized in another. What is correct in one *milieu,* the army barracks, for instance, probably won't do at a Boston socialite's dinner party. Definitely "out" now are the slang expressions of twenty years ago, not to mention the Shakespearian "Grammercy," "Zounds," and "Odds Bodkins." We can add many other points to Taine's three relative factors. Whether you are young or old, and whether you are a man or a woman makes a difference. We don't generally expect mothers to dress like their daughters or to use the same expressions. We don't expect the foreman of the cement gang to tell his men, "Heavens to Betsy, fellows, I should like you to work a bit more diligently." Neither do we expect the little old lady to get decked out in her ski pants and go slaloming down the slope, shouting, "Man, this skiing bit really turns me on! " A man of twenty who hasn't a bit of revolutionary and crusading spirit in him probably has little heart; the man of fifty who is still a revolutionary is generally considered an oddity.

Cultural traits are also obviously relative to the various levels of society. The entire way of life—what one eats; where he lives; where he works; how he amuses himself; what his religious, moral, and political beliefs are; how he talks—all depend to some extent on whether he is upper-, middle-, or lower-class. Indeed, even within the same social class we find differences from one family to the next and from one individual to the next. The cultural anthropologist Margaret Mead often starts her culture classes by having each student write how his family differs from any other family in the world. Her favorite student response was: "We have a possum electrocutor and a lie detector in the parlor; a green translucent, plastic bathtub; and one side of the kitchen wall is painted like a swamp and a tape recorder plays swamp noises." Well, not all families are that different. The Lees spend a large percentage of their income on their house, whereas the Millers live in less pretentious surroundings and spend their money on travel. The Wilsons also live in a less expensive house and spend the money thus saved on a country club membership. The Lees know a lot about architecture, interior decorating, and gardening. The Millers haven't a green thumb among them, but they have wonderful tales of their travels. The Wilsons are excellent swimmers, golfers, and tennis players and are bursting with health. Each family has a lot of fun and contributes to society.



APRIL HOLIDAY—SEVILLA

Now, if we get into levels of society other than the middle-class examples just given we see patterns quite different from these. If we go further afield, to foreign cultures, we note further the sliding scale of similarities and differences. It is relatively easy to learn about societies that are similar to our own just as it is relatively easy to learn a language of the same family as our own. As it is easier for a Spaniard to learn Portuguese than Vietnamese, so it is easier for him to learn about Portuguese ways. Palpably the cultural transition between the United States, Germany, France, Spain, Italy, and England is less drastic than the transition from one of those cultures to that of the Fijians, Hottentots, or Tibetans.

A corollary phenomenon is that the **same** social class in closely related societies **may** have more in common than **different** classes within the **same** culture. A middle-class citizen of the United States relates to the middle-class of similar cultures and understands their motives much better than he understands some of the upper- or lower-classes of his own culture.

In short, then, the meaning of any cultural fact depends on myriad circumstances. Culture is always changing, but primarily in its small details; the basic structures remain relatively constant. Here we have another parallel with language which may change vocabulary items gradually, but rarely changes its basic grammatical structure, and then only with great difficulty and over a long period of time.

Overt and Covert Culture

Another cultural phenomenon is that only some traits—the overt ones—are describable by the native: what sort of house do you live in, what do you eat for dinner, how often do you take a bath, how do you take a bath, where do you get your clothes, do you make them, how often do you beat your wife? Other traits, however—the covert ones—are not readily describable even by the native: under what circumstances do you use the definite article in your language, how do you form the plural of nouns, what are the sounds you use in your language, how do you make them? These and most other questions pertaining to the language and its sounds are beyond the native's circle of consciousness, unless he has studied phonology, morphology, and syntax. He can **use** the system almost perfectly, but if you ask him to **describe** it, the chances are you will get some fantastic, spur-of-the-moment analysis bearing little relationship to the truth. Besides the language, many other cultural traits are covert: how far apart do natives stand when they converse? You don't realize that this distance varies from one culture to another until you find yourself uncomfortably close to some foreign conversant. You back up to adjust the distance to your comfort. **He**, then, is uncomfortable, closes up the gap, and makes **you** uncomfortable again. The retreat and pursuit may continue *ad absurdum*, and one or the other party may even get peeved.

Another covert trait concerns body movements that normally accompany speech. Most of us aren't aware of the myriad ways we move our hands, feet, head, and entire body when we speak. We often indicate something with our foot, our head, our eyes. We shrug our shoulders, thrust out our chin, raise our head, square our shoulders. Many of these movements are actually communication though rarely is the speaker aware of it. Kinesics is the science that deals with this fascinating subject.

Perhaps we should also include in covert culture such aspects as one's idea of freedom. Someone from the United States will doubtless affirm that his country offers considerable liberty. He has probably never thought, however, that many rules, necessary to the organization of any society, actually curtail his **perfect** liberty. During peak traffic hours, for instance, traffic lights prevent chaos. They take away your freedom to cross whenever you want, but you know they are necessary so you don't think of them as **restrictions**.

In summary, then, a student of a foreign culture can glean much information simply by asking a native. But he must limit his questions to overt traits. To discover the covert systems he himself must observe and analyze, since the native usually cannot explain these aspects.

Ethnocentrism

Ethnocentrism (**ethno**=race+centrism) is the belief that one's own race is the central one, the most important, and the best. It is a natural tendency of all races. In many languages the word for the speakers of that language is "the people." All others are strangers, foreigners, outsiders. Most people also feel that their country is the center of things, as opposed to all those other "faraway places." Cuzco, capital of the old Inca Empire, means, according to some, "the navel of the world." It must have been disappointing to discover that the **geo**centric theory (**geo**=earth) of astronomy was wrong and the **helio**centric theory (**helio**=sun) right. To believe that the planets and stars revolve around our earth flatters our ego more than to know that ours is merely one of many heavenly bodies that revolve around the sun.

It is difficult to convince people that theirs is not **the** culture, **the** language, **the** alphabet, **the** way of life. To the ethnocentric other cultures do things "wrong," not just "differently": the British drive on the **wrong** side of the street; the Arabs put **too much** sugar in their tea; Scotchmen wear kilts, and men are **supposed** to wear pants. An old story relates that a school teacher in China asked her class what they considered the outstanding feature of the occidental face. Most answered that occidentals had slanted eyes! If we can only convince people that other cultures may act differently from us, yet still contribute happily to a useful, logical, and responsible society, then we will have made an excellent start toward understanding those other cultures.

Stereotypes and Generalizations

The "Filtered Wisdom of the Ages" brings us such "truths" as "the inscrutable Chinese," "the brave redskin," "the methodical German," "the beautiful Hawaiian." Are there, then, no volatile Chinese, careless Germans, or pusillanimous Indians? Didn't Queen Kaahumanu weigh 300 pounds? Is it possible that the "Wisdom of the Ages" has let slip through its filter a few generalizations, stereotypes, and prejudices that merit reexamination? Everyone tends to look for generalizations, and doubtless many have some validity, but they are dangerous, first, because often they aren't really any more true for one race than for another, and, second because they are hardly ever true for the **entire** race, sometimes not even for a good majority. Let us examine several ways generalizations are formed.

1. Too few cases or insufficient knowledge

Nisei Mike Miyake in my accounting class is an A student, good-looking, outgoing personality. The Japanese are fortunate because Mike is the only Japanese I know, so I assume that all Japanese are intelligent, handsome, and affable. Spanish children aren't so lucky with Mrs. Widdecombe and Mrs. Gibbs, who drove through Spain last summer together. They stopped by the side of the road in Mérida to take a picture of the storks nesting on top of the Roman aqueduct. Before they could focus their cameras, a dozen barefoot, dirty, Gypsy urchins swarmed over the car, whining for *pesetas* and covering the car with sticky fingers and dusty feet. Mesdames W and G now propagate unsavory rumors about Spanish children.

The Mexicans and Oklahomans in California aren't lucky either. Both have been represented by a majority of uneducated agricultural workers. Therefore, Mexicans and Oklahomans have been stereotyped accordingly and have received such unhappy monikers as "okies," "clodbusters," "spics," "beaners," and "greasers." Or perhaps it's not the **worker** from the other country that provides the few examples for the stereotype, but the tourist or the soldier. Tourists are rarely typical of anything. One elderly couple has saved and scraped for years to realize their dream of travel. By the time they have amassed the wherewithal, they throw economy to the winds and "live it up." After all, they may never have another chance to travel. Naturally they give the impression abroad that they have always lived in "the grand manner."

A young student travels **before** he has the money. In economic difficulties he frequents the cheapest hotels and restaurants, hitchhikes, dresses shabbily, and goes unshaven. Sometimes he finds himself in such dire straits that he sponges off of friends, borrows, and even begs. In his own country he would probably never think of living like that.

Then we have the old maid who, suddenly free of the puritanical restrictions of her life in Kansas, loses contact with reality and behaves in a way that is not normal either in Kansas or anywhere else. So it is evident that tourists are not especially good yardsticks for measuring a race.

And soldiers, like the old maids, often act quite differently from what they would at home. Americans, unfortunately, have acquired an unsavory reputation in many parts of the modern world because of the impression left by soldiers who drink too much, often represent uneducated classes, and frequently take little or no interest in the foreign culture but, rather, form "Little Americas" from which they mock and disdain a culture they have made slight effort to understand.

11 13

VIEW OF POPOCATEPETL—MEXICO

Countries, like people, often get stereotyped by the same process of generalizing on the basis of one or two examples. Visiting Tijuana, Nogales, Mexicali, or Ciudad Juárez, one sees only the tourist businesses, and vice—nurtured primarily by *gringos* who cross the border to have a little fun—yet one judges that all Mexican cities are similar.

Further examples would be easy to supply, but the point is clear that one swallow doesn't make it spring. We cannot judge an entire race by a few representatives that may or may not be typical, or by only one class.

A related phenomenon is the formation of stereotypes based on some work of literature, on movies, or on dubious statistical information. Often literature provides us with the only information about some past epoch, but it is not completely trustworthy, for it rarely speaks only of the prosaic happenings of everyday life and, therefore, it rarely gives an absolutely true picture of everyday life. It speaks rather of the extraordinary, the poetic, and the dramatic, and the resultant stereotype is an unrealistic picture. Toward the end of the last century and the beginning of

this one, romantic tales of the South Seas were highly popular and many were literary gems, giving a fairly true picture of life in the Pacific. Others, however, gave only a romantic picture of slender, nut-brown maidens lasciviously bathing in fern-bordered, splashing waterfalls and inviting the weary traveller, with true aloha spirit and soft, smiling almond eyes, to join them in the limpid pool. The stereotype was fortified by numerous Hawaiian-English songs: *Sweet Leilani; Little Brown Gal; To you, Sweetheart, Aloha;* and *My Little Grass Shack.*

In France the stereotype of "the noble savage" has lasted since Jean-Jacques Rousseau's (1712-78) romantic social novels, *Nouvelle Héloïse, Emile, Le Contrat Social,* etc., urging a return to nature and extolling the virtues of primitive man unspoiled by corrupting influences of organized society. James Fenimore Cooper (1789-1841) left English speakers with a somewhat similar stereotype of the noble American Indian.

Movies can be even more dangerous in creating false ideas. Spaniards, who these days see many American movies and TV shows, dubbed in Spanish, believe that most Americans drive Cadillacs, live in penthouses, and chat over white telephones. However, Americans pay for this luxury, they believe, by suffering a morbid fear of going out into the street lest a black sedan full of gangsters roars by and riddles them with submachine-gun bullets. Of course, if one lives in the West, the danger is quite different. There, one doesn't dare go into the street for fear of getting hit by a stray bullet from omnipresent gunslingers who daily shoot it out in the dusty Main Street, if not to preserve justice, then just "to get their kicks." Or, if you make it through the cloud of flying lead, you'll certainly get it when you push through the swinging doors of the saloon and run into the flying chairs, fists, and whiskey bottles. If you ride out of town, you'll go to Glory fast, thanks to a Pawnee arrow or a Mexican bandit's bullet.

Statistics provide another dubious source of stereotypes. In this modern world of science all you have to do to convince most people of anything is to provide a chart, a graph, or a percentage—the odder the better. Rarely does anyone inquire how the statistics were gathered. If they suit his purpose he will quote them, accurately or inaccurately, to prove his point in his very next argument. Soon, no doubt remains—they have become undeniable truth. After all, how can anyone doubt such a nice statement as, "Actual scientifically controlled road tests prove that Cheetah brand gasoline takes you 18.731% farther than most gasolines." Next time you are debating, and your opponent pulls his statistics on you, ask where he got them, how they were compiled, and how provable they are.

Sometimes actual history can provide stereotypes. Several heroic incidents in the history of a country can create a generalization about the heroism of the entire race. It can even, by setting a precedent, influence the way a person will act when confronted with similar circumstances thereby tending to perpetuate the stereotype. After all, one must live up to his reputation. One might speculate on the extent to which certain incidents in Spanish history have influenced later events. In 219 B.C. the Iberians living in the ancient city of Saguntum, in what is now the province of Valencia, were besieged by the Carthaginian troops of Hannibal. After a terrible siege, the Iberians, hopelessly outnumbered and weakened by hunger, thirst, wounds, and sickness, committed suicide rather than surrender.

In 133 B.C. 4,000 Iberians of Numancia, near present-day Soria, repelled the attacks of several Roman generals, until finally the Romans put their top general, Scipio Aemilianus, on the job with 60,000 crack troops. After months of siege, what was left of the original 4,000 Iberians asked for an honorable capitulation. Denied this, they set their houses on fire, threw open the gates of the city, and rushed to inevitable death in a last attack upon the waiting hordes.

At Covadonga, Asturias, 718 A.D., Pelayo, leader of the Christian guerrilla forces, fought to hold back the tide of Moorish conquest that had already flowed over most of Spain. After several battles against superior odds, the Asturians fortified themselves in a cave and resisted attacks until the Moors gave up and left, a bad mistake, for this handful of Asturians began the 7-century-long Reconquest of Spain.

Coming up to the Spanish Civil War (1936-39), Colonel Moscardó, defending the Alcázar de Toledo against Republican forces, received a telephone call from the Republican commander to announce that he had captured Moscardó's son and that, if the Alcázar were not surrendered within ten minutes, he would execute young Moscardó. To back his threat he put the boy on the phone. "Hello, son. What's up?" inquired the colonel. "Nothing, papá. They say they're to shoot me if you don't surrender." "Well, son, commend your soul to God and die like a man. *Adiós, hijo mío." "Adiós, papá"* were the last words Moscardó ever heard from his son.

Now, the point is that, from these heroic incidents, one might generalize that Spaniards, brave and uncompromising, are willing to sacrifice their very lives rather than capitulate. It is a good thesis and may even be true, or partially true, but I maintain that four isolated incidents occurring over a span of 2,155 years is insufficient evidence to believe the generalization too strongly. One might, assuredly, conjecture that an historical self-sterotype has been formed in the Spaniard's mind and that he "lives up to" the reputation he has gained and performs accordingly.

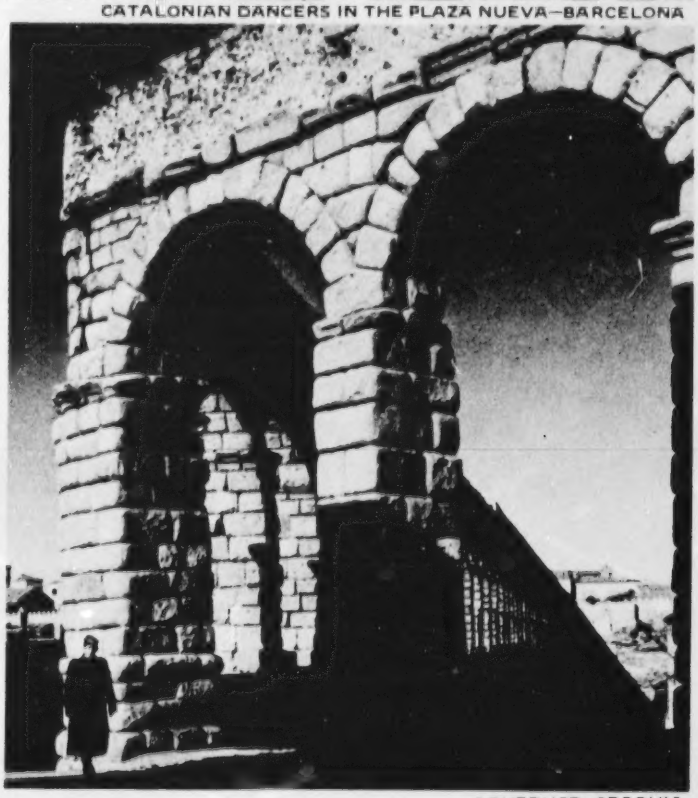
In short, then, any time you have insufficient evidence—whether because of insufficient cases or because of untrustworthy information, such as exaggerated novels or movies, "arranged" statistics, or sporadic historical events—you had better reserve judgment until more evidence is in.

2. Superficial analysis

"The United States doesn't protect its citizens," an intelligent lady from Madrid proclaims. "Look at the horrible movies they let practically **anyone** see, ratings or not. Here the ratings are strictly enforced, and the really **bad** parts, of course, are censored. Oh, yes, the United States censors too, but they're so liberal. The atrocities you can see in American movies: crimes, violence, sex. . .and the things they allow on the beaches! Those bikinis! And those horrible topless restaurants! And they allow **any** kind of diabolical religion! No, señor, those Americans don't protect their people! "

CATALONIAN DANCERS IN THE PLAZA NUEVA—BARCELONA

SPANISH BAGPIPERS—SANTIAGO DE COMPOSTELA



AQUEDUCT—SEGOVIA

"Spain and Mexico don't protect their citizens," an intelligent lady from San Francisco proclaims. "They don't restrict fireworks, they don't put up barriers and caution signs when there's a hole or dangerous spot, they don't post notices where a beach is unsafe for swimming or where the water is polluted. Pure food and drug laws are rudimentary, many dangerous medicines can be bought without a prescription, and traffic is wild! No, sir, those Latins just don't protect their people! "

Now, how can both these intelligent and well-travelled women conclude that the **other** country is neglectful of its citizens' safety? Quite simple: Spain seems concerned more with the safety of the spirit and the United States more with the safety of the flesh. We could doubtless find at least a partial explanation for the phenomenon in history, religion, and economics, but that is another chapter. It is clear that misleading generalizations can be formed when one fails to analyze **all** aspects of a situation.

Another example is the traditional courtesy of Hispanic people. In a Spanish train compartment someone taking out his lunch offers, *"¿Gusta? "* His neighbors politely decline and wish him a good appetite, *"Buen provecho."* We have already mentioned that admiring a Spaniard's tie will probably stimulate him to offer it to you, *"Será un regalo."* Almost everyone is familiar with the customary Hispanic welcome, *"Está usted en su casa,"* something like "Make yourself at home." Of course the use of such expressions of courtesy vary from country to country, and if **you** don't use them, they seem servile and excessive, but if you **do** use them and other people don't, then **they** appear rude. Almost all Mexican children are trained to give their name when introduced and add: *"Servidor de usted"* or *"A sus órdenes."* Mexicans often think Spanish children ill-bred because they don't always use these polite expressions. Spaniards, on the other hand, believe Mexicans too servile because when someone calls them they generally answer: *"Mande usted"* (Command me), and Spaniards brag that they don't want anyone to command them. And, though people from the United States generally consider Spanish speakers polite, even flowery, because of such protocol, in at least one instance the Spanish consider English speakers excessively courteous because they use "please" so much: "Please pass the bread," "Please bring me a spoon," "Please don't put your elbows on the table." Often a Spaniard asks for the bread by simply stating: *"El pan."* And a Spanish maid might even be uncomfortable when an American family keeps preceding requests with *por favor.* She is not accustomed to such courtesy and may even keep saying: *"Sin favor."* So, it is quite evident that courteous expressions are more a matter of tradition than of intrinsic politeness. The cultural stumbling block, of course, is failure to **use** such formalities to a person who expects them. Their correct use is a negative virtue, like cleaning your fingernails and combing your hair: it deserves no great praise when achieved, only shame when neglected.

But we have spoken only of formal symbols of courtesy. All of us have met discourteous people in the United States: the "road hog," the snippy waitress, the sarcastic municipal judge, the overbearing teacher, the line crowder, those who stand in the middle of the aisle or sidewalk to chat and block the traffic. Do they have their counterparts abroad? Drive in Madrid traffic if you think California or New York is bad. "Come on, let's go, man, let's go! Your aunt was born in the sticks! " comes the rasping voice of a Madrid taxi driver. At the same time another driver blasts his horn and cuts in so close you have to slam on the brakes. The man behind shrugs his shoulders, jerks his head back, and raises an open hand. This gesture clearly indicates that you are an imbecile. No, Madrid traffic isn't lubricated by "aloha spirit."

When you finally get parked, pale and shaken, you take your package to the post office to mail it. You find the desk but no line, only a mass of people waiting, not their **turn**, but an **opening**. Don't be polite or you'll never get your turn. Even if you're the only one at the desk someone is quite liable to come up and present his package first unless you speak up. The system seems gross to those accustomed to lining up or taking a number, but it doesn't seem so gross to a Spaniard. He simply has another system: if you don't know enough to defend your turn you don't deserve to get it. What is considered fair and ethical in one country is not necessarily so in every country. Again a generalization based on an incomplete analysis proves to be of slight validity.

In other instances we tend to attribute to racial character what is really the result of social and economic pressures. "Those dirty peasants! " Yes, probably they **are** dirtier than you, but **you** can enjoy a hot shower by merely turning on the faucet. If you had to gather wood and build a fire, then carry water half a mile from the stream, heat it over the fire, have someone pour it over you with a dipper while you soaped up with smelly laundry soap—if you could afford **that**—and then dried with a coarse rag, **you** might be a bit dirtier too.

A girl from a well-to-do family once asked in a Spanish class why you had to be so careful to lock everything up in Mexico. Why can you leave your garden hose out in front of the house at night in the United States but not in Mexico? What is there in the make-up of a Mexican that motivates him to steal? Another student, from a poor Italian-American family, answered the question quite simply: "Here in the United States everyone **has** a garden hose."

One might assume, to judge by the Jews he meets in the United States and Western Europe, that something intrinsic in their character makes them businessmen, money lenders, shopkeepers, rather than farmers. Yet one must admit that plenty of Jews farm in Israel. During the centuries when the Goths held sway over Italy, France, Germany, Spain, and Portugal, beginning about the fifth century A.D., when Catholicism became the official state religion, special laws stipulated different treatment for Jews than for others. They had to live in ghettos and wear a distinctive symbol on their sleeve, and they couldn't own land. This last restriction made it impractical and unprofitable for them to become agriculturalists so they concentrated in the cities and became money handlers. The some 150,000 Sephardic Jews expelled from Spain in 1492 scattered about the world and continued to earn a living by the profession they had followed for centuries. Again historical circumstances rather than innate racial traits explain the phenomenon.

61 17

LA RAMBIA DE LAS FLORES—BARCELONA

3. Meaning from one culture to another

Another and important cultural phenomenon is the natural tendency to give the same meaning to something in another culture as it has in one's own.

A Mexican friend of mine, after living in the United States for some years, went to the airport to meet his brother, fresh from Mexico City, and was most embarrassed when his brother, in typical Mexican fashion, embraced him and gave him resounding slaps on the back. My "accultured" Mexican **knew** what dubious conclusion Americans jump to when they see two men embrace.

Mexicans make the same mistake and for the same reason when the American goes to Mexico and never dreams of giving anyone a warm, friendly embrace. He may shake hands, sometimes not even that. This behavior has convinced many a Mexican that *gringos* are cold and unfriendly. However, when a Mexican observes a Frenchman kissing another Frenchman on both cheeks, his reaction is similar to that of Americans seeing Mexicans embrace. That just isn't the sort of thing two men do! In some cultures, of course, **any** bodily contact between men is taboo. To interpret such actions, then, you must know enough to put them in their proper cultural context.

What is the importance of dress from one culture to another? Fashion changes rapidly, of course, but one has to realize its importance at the particular moment. In 1950 a man who walked about in downtown Madrid without a coat and tie was not only considered a barbarian, but could actually be fined. By now the influx of "crazy tourists" has forced a relaxation—of the fine, at least—but by many Spaniards you still are not considered quite a gentleman without your tie.

A woman in Spain or Mexico in slacks? Before about 1960, **never!** Till about 1970 it depended on **where**. To picnics and for sports, all right, but not to school, not to shop, not to walk in the city. The restrictions relaxed more and more every year and in 1971 dress among the younger generation had become pretty much international: dress and hair style was almost identical in London, Berlin, Madrid, Mexico City, or San Francisco. Even now, however, the meaning that an older-generation Spaniard or Mexican gives to "girl wearing slacks or hot pants," is **quite** different from the meaning an American gives. The American's meaning is neutral—the girl is comfortable, she's relaxed, nothing wrong with it (possibly some comment about the proportions of damsel in question). But the meaning many a Spanish or Mexican male gives is most likely to elicit gross comments and pinches.

UNIVERSITY MINSTRALS—MADRID

All (?!) young Latin men write poetry. Of course, it is expected That is the only meaning the Latin gives to a young man writing poetry. In the United States, however, most boys think writing poetry is "sissy." It is not that they are against poetry, only that their society has built up the tradition that they are not **supposed** to like poetry, the same as they are not **supposed** to like spinach, wash their hands, go to school, or play with dolls. Adults are foolish enough to perpetuate these negative attitudes by repeating them and thinking they are "cute." Actually, many boys are quite fond of poetry, but not the kind they may learn as poetry in school, not T. S. Elliot, Gertrude Stein, or "The Fog Came in on Little Cat Feet." To American boys poetry is the whole spectrum of metaphors, slang expressions, dynamic words, and circumlocutions strenuously cultivated in their everyday speech. The only thing is, they don't recognize that all of **that** is poetry, too.

We have seen, then, that false stereotypes can be formed by judging all of a race by a few representatives, by analyzing a situation superficially, or by interpreting an act according to the cultural context of one's own rather than the foreign culture. This last category suggests the importance of knowing what the significant differences are between one culture and another and will lead naturally to our final phenomenon.

"Cultology": "Cultemes" and "Allocults"

Teaching culture in a language class is difficult because there seems never to be enough time to teach a systematic culture course **and** a language course. Yet, understanding **some** parts of the target culture is essential to understanding the language itself. We might clarify which aspects are essential by forming an analogy with phonemes and allophones. A phoneme is an abstract category of sounds, a range of fairly close but not identical sounds called allophones. That is, allophones are variations within a phoneme. Each specific variant sound, or allophone, that is part of a phoneme is different because of the influence of sounds coming before or after or both. For instance, in English, the f in "feel" is not exactly the same as the f in "fool," because the lips spread out anticipating the vowel of "feel" or protrude anticipating the vowel of "fool." Yet English speakers are unaware that there is more than one f sound; they think of them as the same because they have the same function and are spelled the same. The phoneme f, then, has various allophones, but you can't vary too far or you get into another phoneme, perhaps b, p, or v.

All languages do not have exactly the same sounds. Furthermore, certain sounds may belong to one phoneme in one language and another phoneme in another language. In English, for instance, we have the two phonemes: s, as in "hiss," and z, as in "his." The difference between the two sounds is enough to distinguish many pairs of English words: lacey/lazy, ice/eyes, cussin'/cousin. In Spanish both sounds are used but they belong to a single phoneme. The difference is only allophonic, not phonemic. No pairs of Spanish words are distinguished by this difference in sounds. The Spanish speaker who fails to understand and make the distinction between the s sound and the z sound in English is likely to say something he doesn't mean: "She took some eyes out of the refrigerator."

In English the difference between the vowel in "sheep" and the vowel in "ship" is also distinctive, or significant, since it is enough to distinguish two otherwise identical words: seat/sit, feel/fill, peal/pill, jeep/gip, eat/it, feet/fit. Again Spanish has only one phoneme, whose range of allophones never quite reaches such an open vowel as the English one in "bit." The Spanish speaker, therefore, often pronounces all this range of English sounds somewhat like the vowel in "beet" and, as a result, fails to distinguish a large group of minimal pairs in English.

Phonemes and their boundaries, then, **must** be learned accurately to communicate. Allophones are not essential; nice, but not essential. If a foreigner mispronounces an allophone, he will sound like just that, a foreigner, but he probably won't be misunderstood.

Culture, too, has aspects that the foreigner **must** learn unless he is to be misunderstood. We might call these aspects culture phonemes or cultemes. Culture has other aspects that the foreigner may violate with relative safety. He will be recognized as a foreigner; natives may laugh at his "funny ways," but the chances are they will not get mad at him or misunderstand. We might call these aspects "culture allophones" or "allocults."

A Persian studying in the United States took out an extremely stout young coed, and, on their very first date, asked her to marry him. "How can you know you love me when you hardly know me?" The Persian murmured, "I think I love you because you are so fat." The girl shot out of the car and slammed the door with every ounce of her weight behind her. The Persian had goofed a **culteme**. In Persia the poor are thin because they don't get as much to eat as they would like. The rich eat well, grow beautifully fat and are envied and admired. Fatness belongs to the culteme **beautiful** in Persia. In the United States it belongs to the culteme **ugly**.

A German comes to the United States and continues to bow slightly and click his heels as he shakes your hand. Those acquainted with European culture immediately spot him as a German, but no one minds; they simply note the cultural phenomenon with interest or indifference. The German has missed an allocult, but has violated no culteme. Everyone recognizes the heel click as an allocult of the culteme **greeting**, along with other variants such as hello, a salute, or a handshake

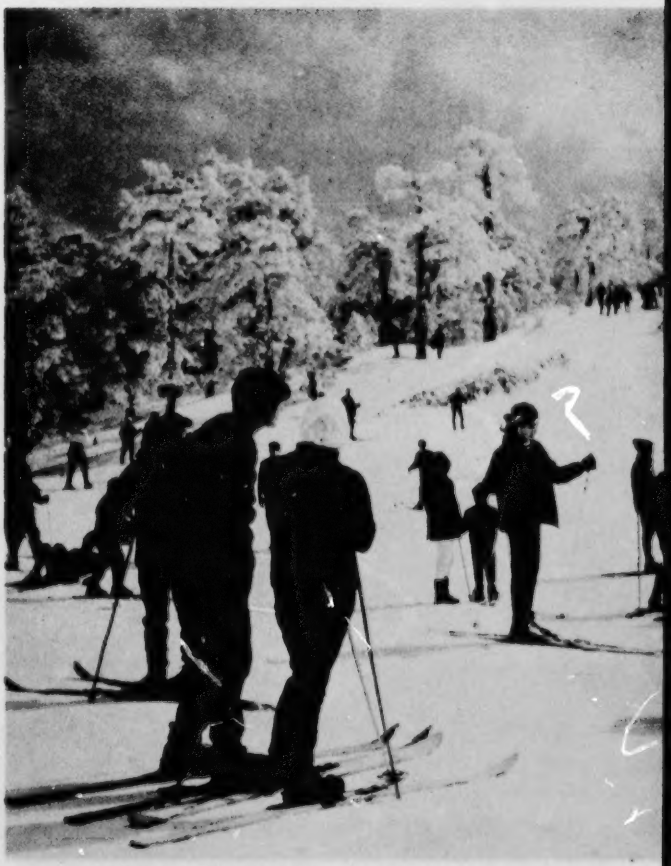
As a phoneme includes not just one sound but a range of sounds, so the culteme includes not a specific act or meaning, but a range of acts or meanings. Breakfast, for instance may take the specific form of coffee, bacon and eggs, toast, and a glass of orange juice—one allocult or specific realization of the culteme. Another allocult might be corn flakes with cream and sugar, coffee, and pineapple juice. A third allocult could be a breakfast steak, hash brown potatoes, English muffins with honey, waffles and strawberry jam, and coffee. A fourth, simply a glass of diet preparation. A fifth, coffee, corn pone, and chitlins. We could enumerate further variations of the culteme "breakfast in the United States," but more significant would be to note that, despite its myriad variations, the culteme **does** have limits. If we substitute a preprandial cocktail, soup, salad, a baked potato, roast chicken, broccoli with cheese sauce, macadamia nut ice cream, coffee, and a snifter of brandy, we have left the "breakfast" culteme and entered

the "dinner" one, specifically a rather elaborate one among many possible dinner allocults. Other possibilities might be possum jowls and black-eyed peas or pizza and beer. We are not intimating that **no one** in the United States might eat pizza and beer for breakfast but any native of United States culture would recognize a pizza and beer breakfast is really beyond the pale of that culteme.

Another characteristic common to phonemes and cultemes is their dependence on the surroundings: the phonetic or cultural circumstances. For instance, phonologically, the distinction in Spanish between the single tap "r" in *pero* and the multiple trilled "rr" in *perro* is significant only at the beginning of a syllable: *enterar/enterrar, coro/corro, moro/morro, para/parra, ahora/ahorra, ere/erre.* At the end of a syllable the distinction is **not** significant. No two words in Spanish are distinguished by the difference between "r" and "rr" at the **end** of a syllable. Therefore, the two sounds, which are phonemes when syllable initial are only allophones when syllable final. Not only are they mere allophones but they are optional variants (usually surrounding sounds dictate a **specific** allophone and there is no choice). Hence, you can pronounce the "r's" in *verde, hablar, árbol,* etc. with either the tap or the trill. Similarly, a **word** may have a wide range of cultural meaning. Its context will limit and modify that meaning. "Kill" for instance, takes on slightly different shades of meaning when put in a sentence: "He killed the plant." "He killed the rabbit." "He killed the spider." "He killed the rattlesnake." If we add more context, the meaning varies even more: "Using a weed killer, he killed the insidious plant that was invading his beautiful lawn." Or: "Out of spite he sneaked into Mrs. McGillicuddy's yard one night and killed the beautiful plant that had won her first prize at the county fair—a rare and valuable black rose." If we make "man" the object of "kill," then normally we will have gone into another culteme: "murder," but not always, for again the circumstances influence. "The war hero received a medal for killing 36 enemy soldiers in a heroic battle." "The murderer was hanged for killing a service-station attendant." The "murderer" may be the same "war hero" and the attendant may have been one of the few who escaped from the squad, and whose 36 buddies the "war hero" had killed some years earlier! If you belong to a religious sect that believes it immoral to kill **any** animal, human or sub-human, then "to kill a plant" and "to kill a sheep" definitely belong to different cultemes.

We also know that "horn" without context can conjure up a number of images: cow's horn, French horn, saddle horn, horn of plenty, shoe horn, automobile horn, to toot one's horn, to horn in, and others. The specific meaning of "horn" depends on context, yet the range is definitely limited; you can't replace "horn" with "love," or "snail," or "Wall Street," "Madison Avenue approach," "nuclear physics," or "programmed learning."

The major problem for anyone going from one culture to another is to identify cultemes and their boundaries, particularly when a certain allocult belongs to one culteme in one culture and to another one in the other culture. If the foreigner mistakenly assumes that the allocult belongs to the same culteme as in his own country, he is open to all kinds of social errors, like the Persian boy and his chubby



SKIING AREA—NAVACERRADA (MADRID)

American girl friend. In parts of Mexico the gesture for indicating how tall something is has three definite cultemes: the arm held vertically with the index finger extended and the rest of the fingers folded indicates the height of a person; the arm and hand held horizontally, thumb up and little finger down, indicates the height of an animal; the same position, except with palm down, indicates the height of an inanimate object. In most countries there is only **one** culteme; it includes measuring humans, sub-humans, and all other objects, and it has a single gesture, the last one described, to express it. We can readily imagine the laughter and even anger that one would cause if he were to measure your dear aunt with the gesture reserved for cows!

In the United States, hissing in a theater indicates displeasure with the performance. In Hispanic countries it calls for silence when the performance is about to begin, like "shhh" in English. On the other hand, whistling in Spain indicates scorn and displeasure whereas, in the United States, it indicates approval. Clearly then, a U.S. performer about to begin his show in Spain would be rather taken aback to be greeted with hisses if he attributed them to the same displeasure culteme to which they belong in the U.S. The Spanish performer would be equally chagrined upon receiving whistles from the U.S. audience if he attributed them to the displeasure culteme to which they belong in Spain.

Another example of cultemic difference, one that would

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affect communication, is the word *thanks* in English and Spanish. In English it always means acceptance: *Yes thanks.* For refusal you must say, *No thanks.* In Spanish *gracias,* however, means **either** acceptance or refusal. Refusal is normally accompanied by the gesture of waving a forefinger back and forth. Many non-Hispanic people miss the gesture and interpret *gracias* as acceptance. They may continue to hold out a box of candy or a pack of cigarettes, expecting the person to help himself and wondering why he said *thanks* and then makes no movement toward the offering. Someone innocent of the ambiguity of *gracias* would surely be puzzled when reading the piquant story of "Petra" in Armando Jiménez' *Picardía Mexicana,* p. 105. An old gentleman visits an elderly lady who invites him to have something to eat:

¿Gusta Ud. una pieza de pan, señor Manrique?

Muchas gracias, señora de Rodríguez—respondió él.

Tome una, no sea que diga Ud. después como el refrán: "El que come y no da, ¿qué corazón tendrá? "

Gracias, de veras, señora de Rodríguez, no hace ni media hora que almorcé.

Entonces ¿una copita de mezcal? No me vaya a salir con que Ud. nunca toma, porque ya me lo contó un pajarito que el otro día lo vieron, y no digo como.

Cultemic also is the rhythmic *tá-ta-ta-tá-ta. . .tá-tá,* which in the United States may be used quite innocently as a hello, a secret knock, etc. In most of Mexico, however, it is a highly insulting signal, often used by one driver to another who has annoyed him in traffic.

Allocults, on the other hand, don't affect communication or understanding: many Europeans eat with their fork always in their left hand rather than switching from left to right American style, depending on whether they are cutting or eating. Most Europeans, when counting on their fingers, extend the thumb first, whereas most Americans extend the index finger first and end up with the thumb for five.

Within his own culture everyone knows more or less what the cultemes are and what their allocults are just as he knows how far he can vary a sound without changing the meaning of the word, even though his awareness is subconscious and he cannot analyze or describe his phonology or "cultology." But the foreigner **must learn** the limits of phonemes and cultemes if he expects to operate linguistically or socially in the target culture. So far, studies of comparative "cultology" have been few and sketchy. Hopefully, further study will soon provide us with more definite culteme boundaries and with more detailed descriptions of the allocults that make up each culteme. Until then, if we hope to attain any real understanding across cultures, each of us must observe, ask questions, and analyze, comparing one culture with another until we have a body of knowledge that will allow us to predict and forestall cultemic errors as we can predict and forestall phonemic errors.

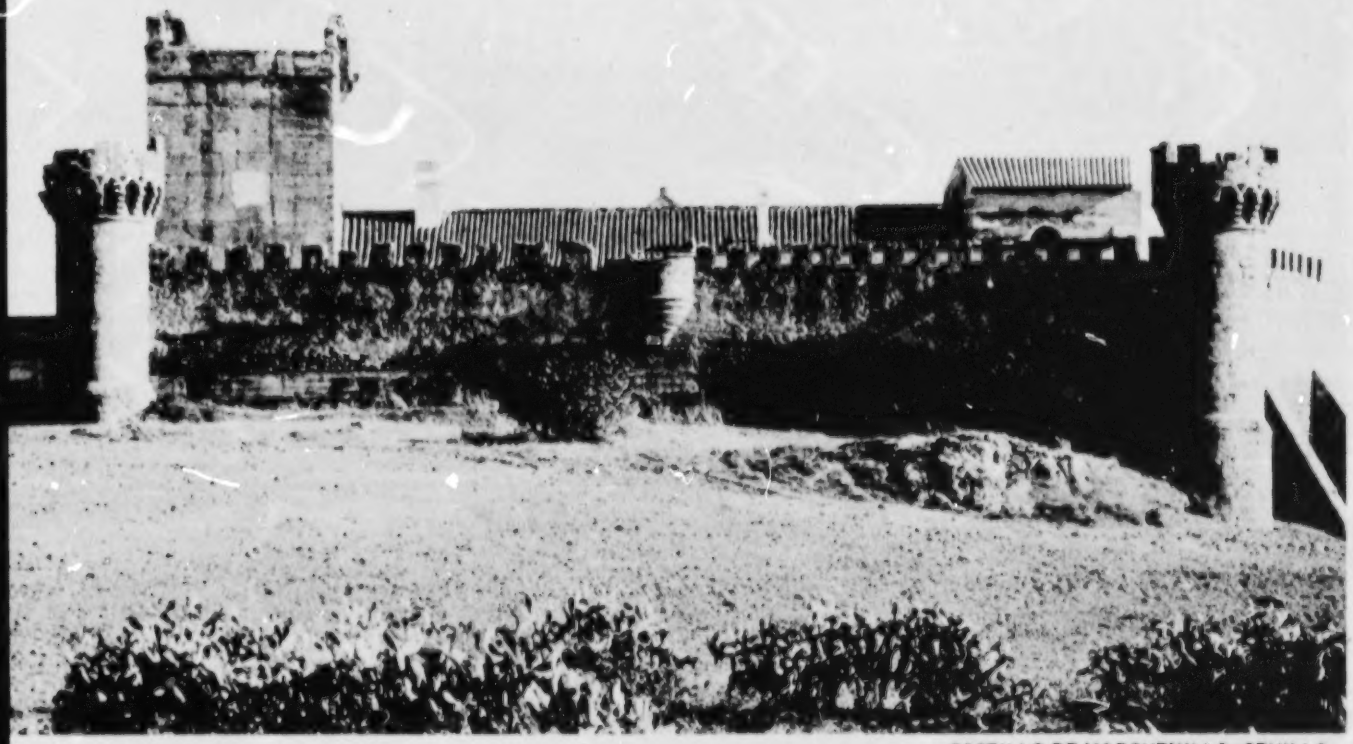
VALUES OF STUDYING A FOREIGN CULTURE

It might be well at this point to list briefly some of the values of studying another culture:

- To get rid of ethnocentrism and provincialism by learning that people can think and act differently, have different values, and still be happy and useful. The acquisition of this concept should produce not mere tolerance, but understanding and then appreciation. Cultural pluralism, or unity with diversity, as opposed to the melting-pot concept, encourages immigrants to keep the beautiful aspects of their culture as they assimilate; indeed, everyone gains through the importation of new ideas, talents, and customs.
- To glean new ideas on eating, thinking, dressing, entertaining, art, literature, etc.; to broaden one's scope and increase one's enjoyment of life.
- To understand literature: in a description of a Spanish or Mexican house, just what is a *zaguán* like? What is it like to live on the *quinto piso* of a Madrid apartment house?
- To acquire an appreciation of the relationship of language to culture:
  - To realize the impossibility of finding **exact** equivalents in other languages for "backyard," "peanut butter," "cake," "hot dogs," and other items peculiar to English-speaking culture, or exact equivalents for such Spanish words as *gazpacho, piropo, pícaro,* and *pundonor.*
  - To realize that translations rarely capture the same feeling as the original, not only because of the rarity of exact equivalents, but also because of the different feeling given by the different phonetic quality and rhythm.
- To know whether or not a given individual of the other culture is behaving rationally. Margaret Mead recalls an Irish girl who talked incessantly about leprechauns. To Margaret Mead it seemed an excess of leprechauns, but, unfamiliar with the fine points of Irish culture, she questioned an Irish policeman. "She's nuts! " he decreed. "**He** knew," explained Margaret Mead, "just how many leprechauns per square inch of Irish conversation was normal and proper."

Not long ago a doctor from a European country was declared insane by United States courts for murdering his adultress wife by pouring acid on her. A gruesome case, which perhaps cannot be excused, but might possibly be explained culturally. For several centuries the Spanish code of honor not merely **permitted**, but **required** that a husband, if dishonored by the promiscuousness of his wife, cleanse the stain on his family honor with the blood of the guilty parties. Quite surely the "heroes" of the Spanish culture of that time would today, in U.S. society, be pronounced insane as was the doctor. But **perhaps** the doctor, like they, was obeying a moral code quite different from the one current in 20th-century United States of America. A knowledge of his culture would help to tell us whether or not he was really insane, as well as whether or not **he** considered his act as horrifying as it was generally considered in this country.

HOW TO TEACH CULTURE



CASTILLO DE MARCHENILLA—SEVILLA

Teaching culture is fraught with many dangers. The first is teaching only a **part** of culture: only Culture-Refinement, only history and statistics, only anthropology and sociology. Though it may be impossible to achieve, we should at least **try** to cover all areas since all contribute to understanding a foreign culture.

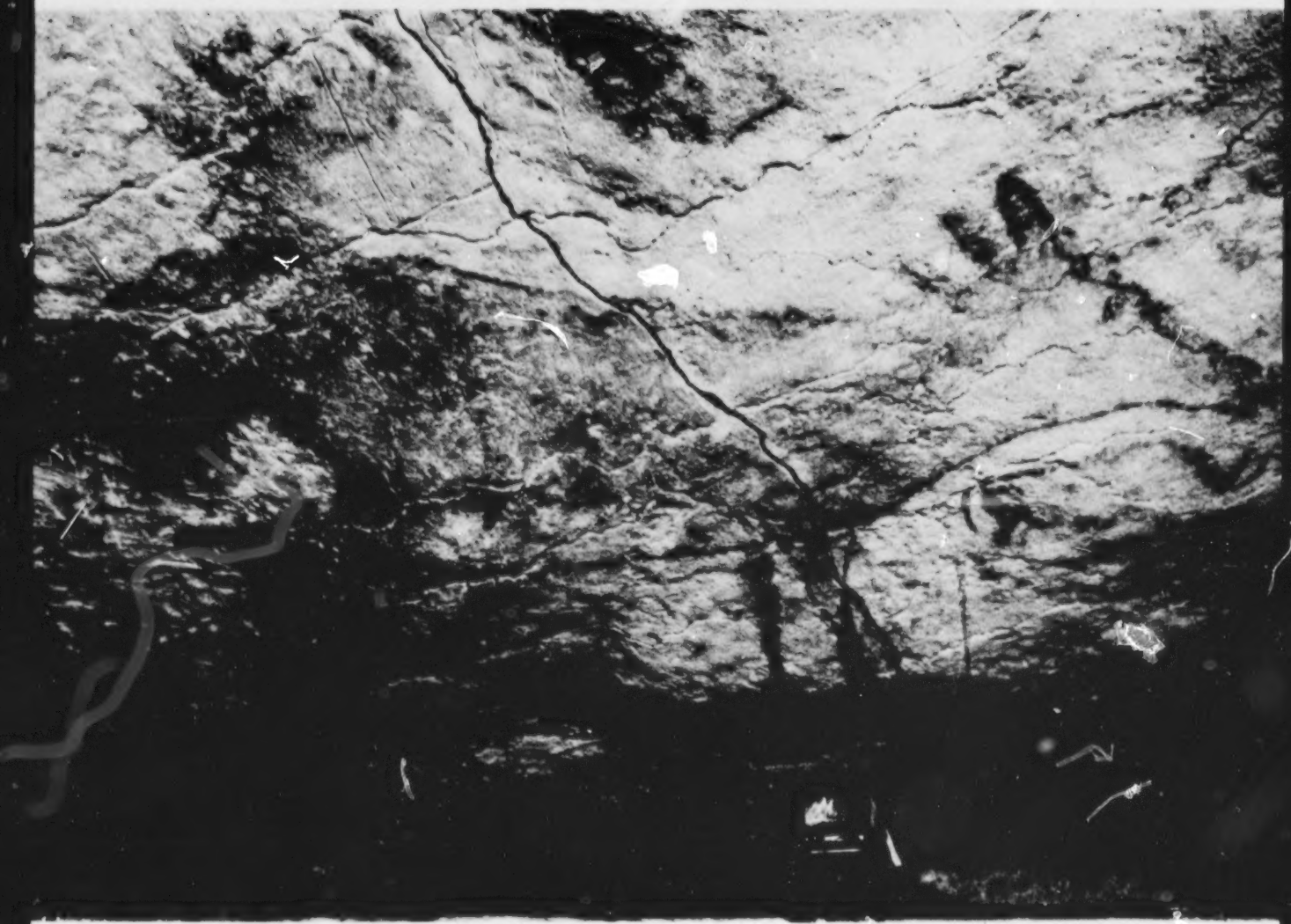
The second danger involves the oversimplification of any one of these aspects. Literature can stress lists of authors, works, and dates rather than reading the works. Music can become a list of composers' works without listening to the music, or, it can be listening with poor equipment. A music appreciation class should not be held in the regular classroom, but should adjourn to a comfortable salon equipped with overstuffed furniture and a carpet. Students should be invited to lie on the floor and relax while listening to good quality records on good quality equipment. **That** would be a music appreciation class. To listen to the cacophony of scratched records played on old, low-fi AV machines is a music **un**appreciation class.

Art, likewise, can be lists of artists and works, or it can be learning to parrot that a certain piece of art is delightful because teacher says so. If it happens to be a pre-Renaissance painting of the beheading of Saint John the Baptist, few students will **really** appreciate it unless the teacher can provide considerable background on the philosophical and religious ideas of those times, on limitations of painting media, on symbolism, perspective, and anatomy. Now, even though students (or teacher) still probably won't appreciate it as a work of art, at least they will appreciate the circumstances and not just conclude that the artist was retarded.

Art can also be ruined by showing inferior, tiny reproductions, often in black and white rather than the original colors. Such reproductions are useful only for recalling details after one has seen and appreciated the original. They do about as much justice to the original as a picture-taking booth does to a beautiful girl when it spits out a shiny, one-inch I.D. photo.

Architecture, too, can be an exercise in separating the elements of Romanesque, Gothic, Mudéjar, Renaissance, Plateresque, Churrigueresque, and Barroque in Spanish cathedrals by identifying rounded, ogival, and horseshoe arches, barrel vaults, flying buttresses, and the design of the capitals on the columns.

Socio-anthropological culture, if superficial, can emphasize only the quaint, the picturesque, the regional, the unusual. Spanish culture can become Andalusian burros with bright-red trappings, stamping flamenco boots and flaring nostrils, guitarred Lotharios *pelando la pava* before iron grillwork, beyond which black, flashing eyes are dulled and suppressed by inquisitorial frowns of chaperoning *dueñas*. The Germans have their chapter in the *Bierstein und Lederhosen* school and the French in the Normandy aprons and *bouillabaisse* school.



CAVE PAINTING—ALTAMIRA, SANTANDER

The history-statistics approach has several pitfalls, too. If poorly organized and timed, a course in "Modern Spanish History and Civilization" can start with the cave paintings of Altamira and wind up on the last day with Columbus about to discover America. Or it can consist of memorizing incidental bits of information without any particular integration with ideas, art, or history: "Peninsular Spain contains 189,945 square miles." How many people know how much territory that is? "Spain, the second highest country in Europe, has an average altitude of 600 meters."

These, then, are some of the ways **not** to teach culture, but obviously something must be said about how **to** teach it. There seems to be a number of reasons for beginning to study **all** phases of a culture at the same time that you begin to study the language phase. Since language is one, if not **the** most important aspect of culture, and since only through language do people discuss their own and other cultures, clearly language reflects the other aspects of the culture and the attitude of its people toward the world and toward their own corner of the world. So close is the relationship that often the language can't be interpreted if you don't grasp its "cultemic" context. The delicate use of verbal forms of politeness–*don, señor, su excelencia,* and *usted,* in Spanish, or "Mr.," "sir," "your honor," "reverend," and "your majesty," in English–are inextricably bound to non-verbal forms, such as the handshake, the embrace, the pat on the shoulder, the slap on the back, the military salute, kissing the hand, the lips, or the priest's

robe, touching cheeks, rubbing noses, kneeling, prostrating yourself or closing your eyes when some dignitary passes. . . . Both the verbal and non-verbal forms depend on the relationship of one person to another. A grammatically correct form, used to the wrong person, would communicate something you didn't intend at all. The unsophisticated secretary, who thought she was being friendly by greeting her reserved old German employer with a slap on the back and a jolly "Hi, bossman! " was looking for another job rather soon. The "bossman," and most of us, think she was being forward. To avoid mistakes that lurk in the application of one's own cultural concepts to interpret foreign words and acts, we must know certain facts about that culture and we must know them immediately.

A second reason for studying culture from the beginning of the foreign language exposure is simply to allow the student to begin enjoying the benefits immediately, particularly the freedom from ethnocentrism, freedom from the tight little box of judging other behavior solely by the absolute pattern of his own culture as if that culture were universal. A corollary to this reason and a parallel to Foreign Language in the Elementary School (FLES) would be to start culture in the elementary school: to catch the child before he has acquired the hard shell of prejudice that is so difficult to break through later on. This is the same way we teach a child another language before his native-language habits form so hard a shell that it will interfere more with the second-language patterns.

A third reason for not postponing culture for a year or two is that many foreign language students drop out early and miss culture entirely.

Finally, studying a culture in its entirety is a more integrated and satisfying experience than studying any one isolated phase. Undeniably some learning situations can break down the task into simpler elements to be practiced separately before eventually combining them. In swimming, for instance, to practice the leg kick alone allows the learner to concentrate on perfecting that movement before combining it with the arm stroke and breathing. In other situations, however, phases depend on one another, and the two have to progress together. This seems to be so in language learning with its many facets and with its relationship to the rest of culture. For instance, we can't allow reading and writing to lag too far behind listening and speaking or the learner will begin to form his own notion of what the word should look like, a notion based on the graphemes of his native language and one that eventually will cause interference when he finally learns how the words really look. Furthermore, delaying the presentation of the written form doesn't seem to solve the problem of native-grapheme values affecting the pronunciation, and may be more of a handicap than a help. The same way, many "cultemes" must be presented at the same time as certain elements of the language because proper interpretation and correct use of the language forms depend on the cultural circumstances.

The next step is how to start. First, systematically. If a text is not annotated, the teacher must go through it somewhat in advance and locate the places where lack of "cultemic" information would cause a breakdown in comprehension and/or the ability to choose the correct grammatical forms. If the text is annotated, the teacher must still prepare the lesson far enough ahead to collect whatever realia are available and helpful in making the point. Realia may include objects, illustrative literary passages, slides (fresh ones!), pictures, newspaper articles, proverbs, and anecdotes.

In this systematic plan "cultemes" are a must, just as phonemes are a must in the phonology phase, because both are directly related to meaning. A "culteme" should never slip by without explanation. Then, if there is time, give whatever you can afford to "allocults."

Second, the approach should be comparative. By comparative I by no means intend to imply any sort of international "one-upsmanship": my mountains are higher than your mountains. I mean only how does the target culture differ from the learner's own culture? Since no one knows all about any culture, even his own, perhaps the best way to begin the comparative approach is to make the student more aware of his own culture, make him expose and analyze his own covert behavior to better equip him to contrast his and the target culture. One way of bringing the covert into the open is to form series of questions:

1. Who is the boss in your family? Always? Only in certain things or in everything? Does one parent consider himself boss yet the other often is? Are all families in your culture set up the same? Is your family typical? Do you know any family that has a different arrangement? Do you think their arrangement is "wrong"? Why?
2. Do you think the average person in your culture is patient or impatient? What examples can you give to support your opinion? Are there any indications to make you believe the contrary? Is patience a virtue? Always? Can you think of any circumstances where patience might be a vice? Are some people in your culture more patient than others? Are people either patient or impatient, or are they sometimes patient and sometimes impatient?
3. What do you consider virtues? (Possibly offer a list: pride, independence, arrogance, honesty, etc.) What do you consider vices? Is everything either a virtue or a vice? Always? Can an excess of virtue ever become a vice? What do you think about a "white lie"?
4. What traits do you admire (physical strength, intelligence, wit, good looks, quickness, athletic ability, determination, ambition. . .)? What traits do you dislike?
5. What jobs or professions do you admire (pilot, engineer, artist, actor, acrobat, carpenter, salesman, teacher, politician, lawyer, plumber. . .)? Why do you admire the ones you chose? Which jobs do you think are inferior? Why? If you were boss in a big office, would you consider your secretary inferior? Does a secretary do some jobs that the boss might not be able to do? Are there superior, mediocre, and inferior people in every job? How do you get to be superior in whatever job you choose? Is it good to get so much better than your friends or colleagues that it might make them jealous? Do you get irked when someone you know is always right? Do you keep it a secret when you get a particularly good grade? Do you keep it a secret when you get a particularly bad grade? Why?
6. Do you think you would ever like to live in another country? Why? Permanently? Do you think your country is the best in the world? Why? Do other countries have anything that you wish were here? What? Is there

FIESTA OF PILAR—ZARAGOZA

anything about your country you think needs improvement? Do you think people in other countries would all like to come to your country to live? Is there anything in your country that might make a foreigner hesitate to come here to live? What?

These are only a few sample series. Others could easily be made up about other aspects of culture to touch off the analytic process. You might also reproduce a few passages written by foreigners and showing the stereotypes other cultures have about the United States, such as Miguel Ángel Asturias' "banana trilogy" (*Viento fuerte,* 1950; *El papa verde,* 1954; *Los ojos de los enterrados,* 1960). Another way to bring about the awareness of culture is to expose children to different families. This, of course, requires indoctrination of parents. Have children visit their friends overnight. Such a simple and brief exposure is the first step to showing many small differences between families even within the same culture. The next step is to expose them to longer visits and to friends in other cities. They will gradually become less egocentric and less ethnocentric. When they reach the final step and go to a foreign country the "culture shock" will be much less severe than it might be had they never left the nest. That final step, *sur place,* is, of course, the only real way to learn a culture. All students, whether foreign language students or not, should be urged to take advantage of the increasing number of well-planned and chaperoned programs abroad. Of course, if you know a family abroad, you can arrange visits and exchanges yourself.

Many teachers say that literature comes next to living abroad as a source of cultural experience. The statement is no doubt basically true, because few of us can become acquainted with **all** cultures "on location," and are obliged to get to know them by vicarious experiences such as literature. However, we must be careful of literature because more often than not it presents the unusual, the atypical; after all, ordinary, drab, everyday events don't make the best reading. Therefore, literature isn't always representative because it is the artistic interpretation of one person, often a social deviate. In using literature, then, as a source of cultural understanding, the teacher must pick good literature and then carefully point out any aberrations and exaggerations. She should avoid using literature just for its sociological value if it is mediocre.

In the presentation of cultural material, since the goal is just as much to create proper attitudes and foster thought as it is to teach incidental facts, the teacher must be extremely careful to avoid value judgments.

several typical days. These details are most revealing culturally. When teaching dimensions, try to give concrete local comparisons: La Giralda is about the same height as the Pruneyard Building. From San Sebastián to Cádiz is about as far as from San Francisco to San Diego. Individualization can be achieved through books, movies, video-tapes, projects, and "culture capsules." The last term was coined by Taylor and Sorenson, who put together 10-minute lessons on different aspects of culture. These capsule lessons, kept neatly and conveniently in individual boxes, might contain slides, reading passages, pictures, tapes, or realia. They can be assigned to a student or groups of students, or they can simply be available on a library basis for students to peruse according to individual interest.

Students might also be encouraged (or assigned) to investigate anything in the area that is related to the language and culture they are studying. One teacher had his students turn in 3 x 5 cards giving a brief report of each item they found. The more cards a student accumulated the more "impressed" the teacher was. Cards might report on plays, movies, entertainers, concerts, operas, restaurants, museums, art galleries, zoos, churches, people, or anything related to the culture.

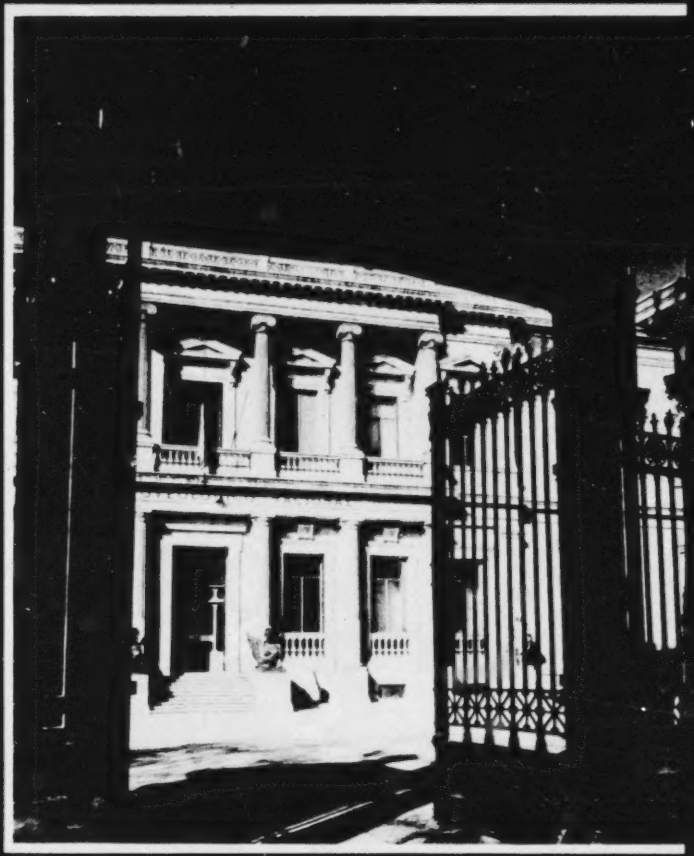
Finally, and most important, teach culture in the target language. Otherwise your language class may cease to be a language class. A teacher once commented: "My students are so fascinated by culture that I have to be careful or the whole period is taken up talking about culture instead of learning language." This teacher has revealed one of two defects—either she teaches culture in English, in which case her comment is valid but her methods are questionable, or she has missed the point of integrated teaching. No matter what you are talking **about**, if you're talking in the foreign language, you're teaching foreign language. If you are speaking in the mother tongue, you are probably not teaching much foreign language. The beauty of language teaching is that you can talk about anything you want—talking is language. You can create structural drills about authentic culture as well as about Juan and Maria's adventures in Disneyland. To teach the culture in the language and language through culture is the most efficient, integrated, and meaningful way. And efficiency is important because both the study of language and the study of culture are so immense that only through high efficiency can we more than scratch the surface. Lack of **time** is our greatest enemy.

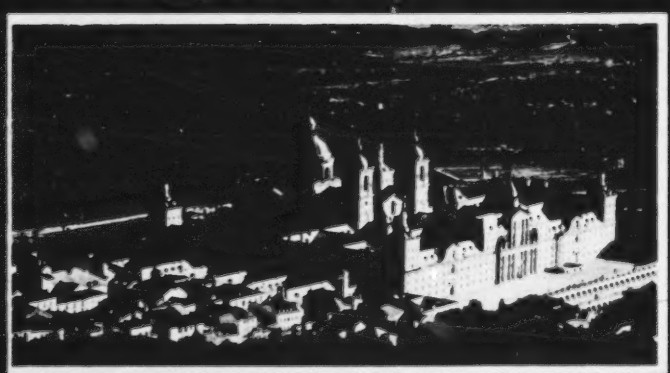
Testing is, of course, as much a part of teaching culture as of teaching anything else. We test to judge the achievement of the learner, and to judge the effectiveness of the teaching. Several phases of cultural understanding must be tested. Facts and figures are relatively easy. More difficult is the testing of a learner's ability to relate the parts to a whole, to react correctly in a given situation, and to analyze a culture, forming valid generalizations and rejecting invalid ones. Most difficult is to measure attitudes. The usual forms of testing are at your disposal: multiple choice, blank fill-in, essay, and so forth, any of which can be given in writing, orally, or pictorially. Kinesic tests might also be considered. Finally, don't let testing become the uppermost consideration in teaching culture. It can be a bugaboo. Don't refrain from attempting to teach what you think is important just because you haven't yet thought of a sure way of testing your success.

Finally, what specific cultural facts does one teach? First, it would seem an elementary knowledge of the geography of the country being studied would be essential to the most basic understanding of the culture. Then, some idea of the history is soon necessary to relate the various facts about politics, art, and music to each other in time. To teach literature, for instance, without relating it to what came before and after and without pointing out its connection with the other arts, with history and sociology, is to teach it in a vacuum and rob it of much of its meaning.

After all the aforementioned duties have been dispatched, then comes the body of facts: the "cultemes" and the "allocults" that need to be pointed out and explained. The following portion of this material, "Cultural Concepts," is an illustration of this sort of information.

A few techniques for teaching culture might not be amiss, though each teacher will draw heavily on his own imagination to create other ways of teaching specific points. Some teachers have tried role playing or sociodrama. Besides learning language, students enact scenes loaded with cultural content. All the culturally related kinesics and proxemics are injected, and situations are "lived." Madeleine Cook suggests an extension of the pen-pal technique: each pal writes everything he did on





In English we often call our friends by a nickname instead of using their real name: Bill for William, Tom for Thomas, Joe for Joseph, Betty for Elizabeth, Dot for Dorothy, Char for Charlene. We can also shorten last names: Mac for MacDonald, Buck for Buckman, Rema for Rematore, Ram for Ramírez. We often say, "His name is Kenneth, but we call him Ken **for short.**" Most English nicknames are **shortened** by cutting off the last part. Spanish cuts off not only the last part, but often the first part or the middle part. Sometimes the nickname looks quite different from the original name. Often several nicknames are possible. Strangely, both English and Spanish often **lengthen** a name after having first shortened it: Robert to Bob to Bobby, Ignatius to Ig to Iggy, James to Jim to Jimmy. Adding the *-y* in English makes the name more intimate. In Spanish often *-ito* is added, less frequently *-illo, -ico, -uelo, -ucha, -uja,* and other endings.

These endings are called **diminutive**, but they are often both diminutive and endearing, sometimes only endearing–a person might affectionately refer to his 200-pound mother as *mamacita.*

Besides simple adaptations of the **form** of a name, a nickname frequently has nothing to do with the actual name, but refers to some characteristic of the person: *Tex* for someone from Texas; *Curly* for someone with curly hair, or, humorously, for a bald man; *Moose* for a big man; *Peewee* for a little man. Mexicans are particularly fond of using nicknames related to physical features and even to physical defects: *El Ropero* (the clothes closet) was a huge, stocky man; any blond man is *El Huero* or blonde woman *La Huera* (sometimes spelled *güero*). *El Prieto* is a very brunette type, as is *El Negro,* not referring exclusively to the race, simply to the skin color. There is absolutely nothing derogatory or prejudicial in referring to a brunette as *La Negra;* after all, black is beautiful as well as blond and brownette. *El Gordo* is a fat man; *El Flaco,* a skinny one. Some names are quite humorous: *El Inspector de Azoteas* (roof inspector) for a tall person; *Quince Uñas* (15 digits) for one who is missing a hand! Many names refer to origin: *El Inglés* (the Englishman); *Tano* (the Italian from *El*

*References are not exhaustive.

Italiano); *La Malagueña* (the woman from Málaga); *La Oaxaqueña* (the woman from Oaxaca). The Argentine *"Che" Guevara's* nickname came from the frequent use of The exclamation *¡Chi!* in Argentina. Following is a list of common Spanish first names and their variations:

MEN

Alejandro: Alex, Xando
Antonio: Antoñito, Toño, Toñito, Toñico
Bonifacio: Boni
Carlos: Carlitos
Cayetano: Tano
Ciriaco: Ciri
Cristóbal: Tobal, Tobalito
Diego: Dieguito
Enrique: Enriquito, Quico
Federico: Fede, Federiquito, Lico
Francisco: Paco, Paquito, Pancho, Panchito, Frasco, Frasquito, Pacorro, Curro, Farruco
Ginés: Ginesito, Sito
Guillermo: Guillermito, Memo
Gregorio: Goyo
Jaime: Jaimito
Jesús: Chucho, Chui, Chuy
José: Joseíto, Josecito, Josefito, Joserito, Joselito, Joselillo, Pepe, Pepito, Pepillo, Chepe, Chepito
Juan: Juanito, Juancho, Juanillo
Ignacio: Nacho
Lorenzo: Loren, Lencho
Manuel: Manolo, Manolito
Miguel: Miguelito
Pablo: Pablito
Pedro: Perico, Periquito, Periquillo
Roberto: Robertito, Berto, Beto, Tito
Salvador: Chavo

WOMEN

Ana: Anita, Nita
Beatriz: Betty, Betti
Carmen: Carmencita, Carmela, Carmelucha
Catalina: Cata, Catana, Catía, Catuja, Catujita, Catuca
Concepción: Concha, Conchita, Chona, Cota
Dolores: Dolorcitas, Doloritas, Lola, Lolita
Francisca: Paca, Paquita, Pancha, Panchita, Frasca, Frasquita, Pacorra, Curra, Farruca
Gertrudis: Tula
Graciela: Chela
Guadalupe: Lupe, Lupita
Isabel: Isabelita, Belisa, Bela, Belita, Belica, Chambela, Chavela
Jesusa: Jesusita, Chucha, Chuchita, Chuy, Chui
Josefa: Josefina, Fina, Pepa, Pepita, Pepilla
Juana: Juanita, Juanilla
Lenora: Nora
Luisa: Luisita
Lourdes: Lulu
Margarita: Rita
María: Mariquita, Mariquilla, Mariucha, Maruca, Maruja
María del Carmen: Maricarmen
María Isabel: Maribel, Marisa
María Luisa: Marilú
María de la Luz: Lucecita, Lucha
María Teresa: Maite
María Blanca: Mariblanca
Roberta: Berta
Rufina: Fina
Teresa: Tere

Generally you should use *tú* when you would use the first name of a person and use *usted* when you would use "Mr._____," "Mrs._____," or "Miss_____." In school, use the *tú* with your schoolmates, but *usted* with your teachers. Later, in college, you may start out using *usted* with classmates that you've just met: *"¿Cómo está usted, señorita Palencia?"* Usually college students soon fall into the more familiar *tú* plus the first name. *"¿Cómo estás (tú), Victoria?"* An adult always uses *tú* to a child, a child always uses *usted* to adults, except to his parents or other close relatives.*

In comparing this usage with English we find that in English we say "you" to one person, e.g., "Why are *you* riding my bike, Brad? Can't *you* ride your own?"

We use the same "you" for more than one person, e.g., "Hey, *you* guys, are *you* going to the game this afternoon?"

We also use the same word to close friends and to new acquaintances, to people the same age or younger or older. "You" is the only word we use for this reference.

Spanish has three such words, each used with a different verb form:

- *tú*–singular familiar = "you" when speaking to one person that you know well and are familiar with, e.g., *"¿(Tú) estás enfermo, Raul?"* The subject pronouns are generally not used except for emphasis, contrast, and to clarify ambiguity.
- *usted*–singular formal = "you" when speaking to one

*Note: Actual usage is somewhat more complicated. Though in most families children use *tú* to each parent, in some more formal ones, they use *usted*. In other families a child may even use *usted* to one parent and *tú* to the other. This may happen when he feels more intimate with one parent than the other. Someone might also use *tú* to an aunt or uncle that he sees often and knows well, but *usted* to another that he seldom sees and doesn't feel familiar with.

person you don't know familiarly, to a new acquaintance, or to an older, respected person, e.g., *"¿Está usted enfermo, señor Garza?"*

- *ustedes*—plural both familiar and formal="you" when speaking to more than one person whether you know them well or not, e.g., *"Pobres niños, ¿están ustedes enfermos?"* or *"Señor y señora Garza, ¿están ustedes enfermos?"**

Delicate distinctions can be made by the choice of *tú* or *usted*. A parent may, abnormally, use *usted* to a child to show displeasure, as when a mother in English uses the full formal name of her child when she is angry with him, e.g., "Mark Gregory Burns, you put down that ball and make your bed right now!" instead of the familiar "Markey, would you make your bed, please?" In the first case the Spanish-speaking mother might use the formal *usted* rather than the familiar *tú*.

There is often a delicate period before two people change from *usted* to *tú*, as in English before you change from "Mr. Snyder" to "Jack." Or a girl may suggest to a boy that she doesn't want his attentions by continuing to use *usted* even though he starts using *tú*.

Often, when in doubt as to which form will be acceptable to the other party, someone will simply suggest that they start to use *tú*, e.g., *"¿Por qué no nos tuteamos?"* or *"Vamos a tutearnos."*** The verb *tutear* means to use the familiar form of address. There is no such verb form for *usted*.

*Note: In northern and central Spain *ustedes* is used only to people you're not familiar with; another word, *vosotros* is used to close friends of family members, e.g., *Pobres ninos ¿estáis (vosotros) enfermos?* However, in southern Spain and in the rest of the Spanish-speaking world *vosotros* is no longer used, and the plural of both *tú* and *usted* is *ustedes*.

**Note: In many parts of Mexico *"Vamos a romper el turrón"* is equivalent.

Houses in Hispanic countries are not necessarily built as they are in California, Ohio, Maine, or New York, with the house set in the middle of the lot and a big front and back yard. More frequently in Mexico the front wall of the house comes right to the sidewalk. The garden behind is usually surrounded by a high adobe wall, often with broken glass imbedded in the top to discourage climbing over. Sometimes the house completely encloses the lot, leaving a

BARRIO DE LA CONCEPCIÓN—MADRID

courtyard or patio in the center. This way they use the whole lot efficiently and enjoy complete privacy. On the other hand the appearance of houses from the street may be more severe than in the United States because there are no lawns or gardens outside and no setback.

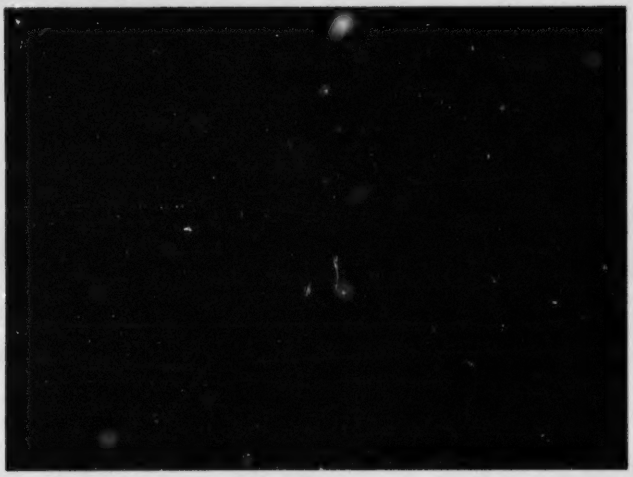
In Madrid, Spain, almost everyone lives in apartments or *pisos*. The apartment buildings may have ten or fifteen stories. Children play on the sidewalks or in parks nearby. Of course there are many styles of houses both in the city and in the country and they vary somewhat from region to region as they do in the United States. However, the typical California house is not the usual design in Spanish-speaking countries.

Suggested Activities:

Here the teacher might choose to give a general idea of houses by showing slides of:

- A low-, middle-, and upper-class house in the U.S. as a basis of comparison and to make students conscious of the various levels within their own society.
- A low-, middle-, and upper-class house in Mexico City.
- A low-, middle-, and upper-class house in Madrid.
- A few country houses from various regions of Spain and Mexico or other Latin American countries.

Have each student draw a sketch of a "typical" Mexican or Spanish home and another of a typical home in the United States. Pictures may be supplied from magazines or other sources if they prefer not to draw.



In English you generally have a first, a middle, and a last name. Your last name (surname or family name) is your father's last name. In Spanish, though you may have more, you generally have one given name, or *nombre de pila* and two surnames, or *apellidos*, e.g.,

Nombre de pila–Rafael
Father's *apellido–López*
Mother's *apellido–Marín*

thus we have *Rafael López Marín.*

You may be called *señor López* or *señor López Marín* but you are never just *señor Marín*.

Sometimes *y* (and) joins the two *apellidos: Tiburcio Orozco y Palacios.*

If you are looking up *Jacinto Benavente y Martínez* in the phone book, you must look under *Benavente*, not *Martínez*. Many non-Spanish-speakers make the mistake of addressing a person by the mother's last name rather than the father's.

Spanish speakers often make the reverse mistake with English names such as John Scott Jones. They assume that, as in Spanish, John is the first name, Scott the father's *apellido*, and Jones the mother's *apellido*. They call you *señor Scott*, the clerk puts the film you take to be developed under *S*, and, if you aren't careful to tell him your full name, he may never locate your film!

When a girl gets married in an English-speaking country, she usually drops her own last name and uses her husband's, e.g., Cynthia Carleno marries Carl Schulz and becomes Mrs. Cynthia Schulz (Mrs. Carl Schulz). Sometimes, of course, women do keep their own last name as a middle name (or just use the initial) and sign Cynthia Carleno Schulz, or Cynthia C. Schulz.

In a Spanish-speaking country a girl always keeps her father's name and adds her husband's with *de*. She usually drops her mother's *apellido* to keep the name from getting too long.

Carolina Pérez Castro (señorita Pérez) marries *Diego López Marín (señor López* or *López Marín)* and becomes *Carolina Pérez de López (Marín*).* She is referred to as *la señora de López (Marín*),* or just as *la señora López (Marín*).*

*The Marín is optional.

Now *los señores López* (Mr. and Mrs. López) give their children *nombres de pila*, then add the father's *apellido, López*, and the mothers *apellido, Pérez*. A son, Carlos then, would be:

Nombre de pila–Carlos
Father's *apellido–López*
Mother's *apellido–Pérez*

thus we have *Carlos López Pérez.*

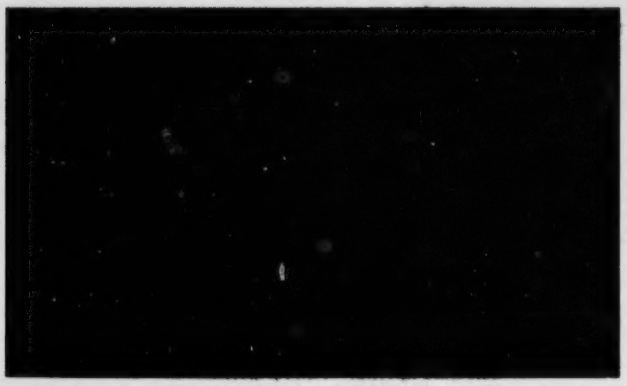
A daughter, *Carmen*, would be *Carmen López Pérez.*

The son's name would never change, but the daughter's, if she married, would change, e.g., *Carmen López Pérez* married *Rudolfo Sainz y Béjar* and becomes *Carmen López de Sainz (y Béjar).*

Suggested Activity:

At this point the teacher may have everybody in the class figure out what their name would be in a Spanish-speaking country and what the names of the other members of their family would be. Use the following formulas:

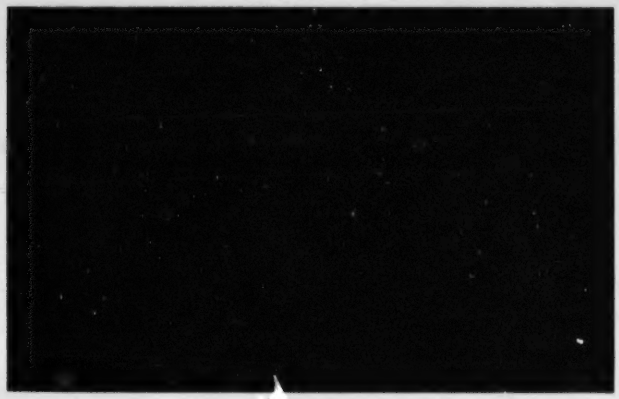
1. Their own, their brothers', or their unmarried sisters' names–given name *(nombre de pila)* + father's *apellido* + mother's *apellido.*
2. Their married sister's name–*nombre de pila* + father's *apellido* + *de* + husband's *apellido.*
3. Their mother's name–*nombre de pila* + maiden name + *de* + her husband's *apellido.*
4. Their father's name–*nombre de pila* + his father's *apellido* + his mother's *apellido.*



Note that generally *señor, señora, señorita, señorito, capitán, doctor, profesor, fray, sor, don doña,* and other titles are written with a small letter. Their abbreviations, however, are, as in English, capitalized: *Sr., Sra., Srta., D., Da.* Except for *don, doña, fray, sor* (the last two are religious: *friar* and *sister*), these titles are normally used with the last name. *Don* and *doña* are titles of respect used only with persons of some distinction. You might call *Eliodoro Pérez Castro,* your school principal, either *señor Pérez* or *don Eliodoro.* A bit more formal would be *Sr. Pérez Castro* and extreme formality might elicit *Sr. D. Eliodoro Pérez Castro.* It is not uncommon to use two titles of respect: *Sr. profesor Vásquez, Sr. doctor Espinosa.* "Don" is never used for the undistinguished. In a Spanish novel, a low-class, ignorant old man becomes wealthy and tries to make people call him *don.* Another character remarks disdainfully: *"A él le sienta el 'don' como a Jesucristo dos pistolas."* "The title *don* fits him like two pistols fit Jesus Christ."

The use of *señorito* varies. In Spain it may mean simply a young man, or *joven,* with the same relationship to *señor* that *señorita* has to *señora.* However, depending on the context, it may also refer to a well-to-do, spoiled, perhaps over-elegant young man. One Spaniard said "A *señorito* is a boy who goes out to play soccer with his coat and tie on." Almost everywhere in Spanish-America the term should be avoided since it means an effeminate man, and its use in many places would be enough to provoke a fight.

English distinguishes closely the degrees of friendship between a boy and a girl. They are "just friends," "girl friends or boy friends," "going steady *(son amigos),*" "pinned," "engaged *(comprometidos* or *novios)*". In Spanish *novio* and *novia* indicate a formal arrangement. Strictly, a couple are *novios* only after the boy has asked the girl to marry him, she has accepted, and the parents have also agreed. Since *novios* is still used for some time after the marriage, it may also mean "newlyweds *(recién casados),*" and *novio* may mean "bridegroom," and *novia* "bride."



English puts the house number before the street name: 546 Century Drive. Spanish puts the number after: Brillante, 82. The comma is optional. In Spanish cities, where many people live in apartment houses, the apartment number will follow the house or building number: 6°*B*. The *6°* means "sixth floor" and "B" indicates which apartment on the sixth floor. Usually there are two or four. If only two, instead of using "A" and "B" they may use *izquierda* (on the left, as you come up the stairs or get out of the elevator) and *derecha* (on the right). These words are often abbreviated *Izq.* and *Dch.* or *Izda.* and *Dcha.* respectively. *Maldonado, 52 - 6°B* would mean 52 Maldonado Street, apartment B on the sixth floor.

Following the street you put the city, just as in the United States. In Spain, if it is a large city, that is enough: Madrid. But, if it is a small village, it is wise to put the province as well.

Spain has 47 provinces on the peninsula itself. It has one more province formed by the Balearic Isles, two more by the Canary Islands, and one more in her African possession: Spanish Sahara. In 1968 the former Spanish provinces of Fernando Poo and Río Muni became independent and formed a new African country called Guinea Ecuatorial. In 1969 the former N. W. African territory of Ifni was ceded to Morocco.

In Mexico many of the larger cities are divided into sections called *colonias.* You put the *colonia* (abbreviated *Col.*) after the street, and before the city and state.

Mexico has 29 states, two territories, and the *Distrito Federal,* or Federal District, which, like the District of Columbia in the United States, is the seat of the federal government and belongs to no state. After the state, if you are sending the letter from another country, you put the name of the country to which you are sending it. A Mexican address might be:

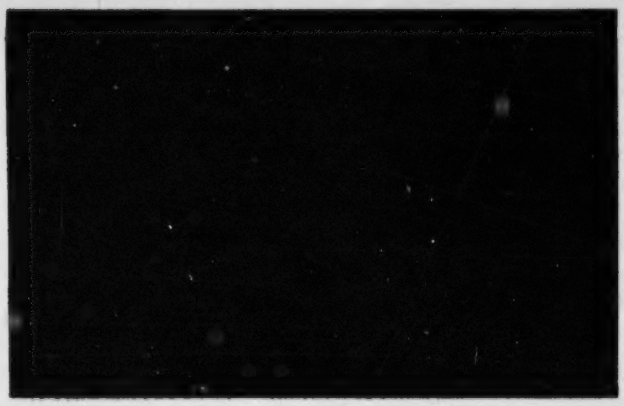
Señorita Maricarmen Mendoza López
Paseo de la Reforma, 39
Col. Estrella
México, D.F.
México

Sometimes a P.O. box *(Apartado Postal)* is used replacing the street and *Col.* Some cities use zone numbers but zip codes are not yet used.

Some useful vocabulary is: airmail, *por avión, correo aéreo*; special delivery, *entrega inmediata*; registered, *certificado*; postal money order, *giro postal*.

Suggested Activity:

Have students try to find Hispanic addresses and bring them to class. Compare them to U.S. addresses. In what ways do they differ?



When referring to their home, Spanish speakers generally add *Allí tiene Ud. su casa* (This is your home), assuring you that you'll be welcome there anytime, just as if it were your own house. The formality is often exaggerated, of course, just as when we tell a casual acquaintance to make himself at home, i.e., we would be shocked and annoyed if the acquaintance took us literally and began helping himself to a snack from the refrigerator and snooping in the desk drawers.

Suggested Activity:

Have students dramatize a guest arriving at one's home and the social amenities that follow his entrance.

Just as the educational system varies somewhat in the United States, even within a single state, so it varies from one Spanish-speaking country to another. Thus it is difficult to designate an exact equivalent for such terms as "junior high" and "junior college." Furthermore, several educational routes are open to a student in a Spanish-speaking country just as in the United States. As an example, let's look briefly at the educational systems of Spain and Mexico. In 1970 Spain passed the *Ley General de Educación*, providing for a complete reform, which will take some ten years to implement. The following shows the most usual routes through Spanish education, which is obligatory from age 6 through 13, free up to the university and Catholic:

Preescolar: 4 years; age 2 through 5.
Educación General Básica: 8 years; 6 through 13; degree: *Graduado escolar* or *Bachillerato Básico.*
Bachillerato: 3 years; 14 through 16; degree: *Bachillerato (Superior).*
Curso de Orientación: 1 year; 17; no degree.
Educación Universitaria: variable; 18–

- First Cycle: 3 years; 18 through 20 (plus third grade of *Formación Profesional*); degree: *Diplomado.*
- Second Cycle: 2 years; 21 and 22; degree: *Licenciatura.*
- Third Cycle: variable; 23–; degree: *Doctorado.*

After 4 years of preschool, divided equally between the *Jardin de Infancia* and the *Escuela de Párvulos*, roughly like nursery school and kindergarten, a student goes to the 8-year basic general education, somewhat similar to elementary and junior high in the United States. The 3-year *Bachillerato* is similar to high school. If a student plans to go on to the university he takes the 1-year orientation course, given in the secondary schools, but designed and administered by the university. This course, formerly called *Preuniversitario*, teaches the student to do independent research without constant guidance. Spain has no divisions in higher learning such as junior college/college/university. All higher learning is done in what are called *universidades*, which are rather similar to universities in the United States, except that all students in the same major *(carrera)* take almost the same courses at the same time, their electives being few. The 13 Spanish national universities (Madrid, Barcelona, Sevilla, Valladolid, Granada, Zaragoza, Santiago de Compostela, Valencia, Salamanca, Oviedo, Pamplona, Murcia, and La Laguna in the Canary Islands) offer a maximum of 7 departments, called *facultades: Filosofía y Letras* - language, literature, philosophy, history, pedagogy; *Ciencias* - physics, mathematics, natural sciences, chemistry; *Derecho* - law; *Ciencias Políticas y Económicas* - political science and economics; *Medicina* - medicine; *Farmacia* - pharmacy; *Veterinaria* - veterinary medicine. However, only the University of Madrid offers all seven. Some offer *Ciencias Políticas y Económicas, Medicina,* or *Farmacia;* and even the smallest ones offer *Filosofía y Letras, Ciencias,* and *Derecho.* The titles received at the end of each of the three university cycles correspond roughly to the B.A., M.A., and Ph.D. in the United States.

This sequence is the "classic" education but the student has several other choices:

He may go from the *Educación General Básica* to the *Formación Profesional.* These schools prepare students for specific professions, not only technically, but also in related

social, business, and economic aspects. They are divided into three grades of varying lengths, but none over two years. A student who goes from the *Educación General Básica* at age 13 to the first grade of *Formación Profesional,* usually terminates his formal education here at 15.

Another route a student can take is from the *Bachillerato,* at 16, to the second grade of *Formación Profesional,* and finish at about 18. The third grade of the *Formación Profesional* puts the finishing touches on these students or on those who have completed the first university cycle.

A student may also go from *Educación General Básica* to the *Escuela Técnica* and, after some three years, become a technician *(perito)* in such fields as industry, communications, forestry, aeronautics, or topography.

If, after finishing the *Escuela Técnica* or the regular secondary school, you want to go on to higher education in non-academic fields, such as engineering or architecture, you go to an *Escuela Técnica de Grado Superior.* These are often on the university campuses along with the *Facultades. Escuelas* are under different administration probably because they are less traditional, less "classic."

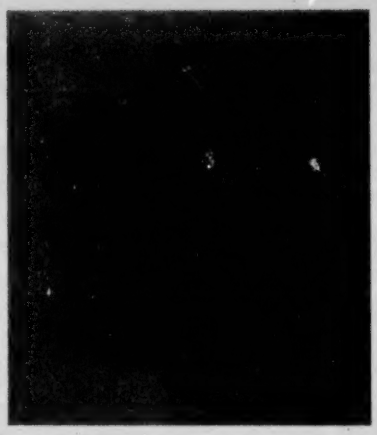
Teacher preparation has become much more thorough under the new law. The minimum education of teachers at the different levels is: for *Preescolar* and *Educación General Básica,* the first university cycle, or the equivalent of a B.A.; for *Bachillerato,* the second university cycle, or the equivalent of an M.A.; and for *Universidad* and *Escuela Técnica de Grado Superior,* the third university cycle, or the equivalent of a Ph.D. Teachers of all grades must also take courses in education *(pedagogía)* and in teacher training *(magisterio).*

Besides these, many special schools are available: conservatories of music; art and drama schools; schools for diplomacy, psychology, languages, journalism; for invalids, deaf mutes, the blind, and the mentally deficient. Even such highly specialized schools as one in Madrid for the cleaning and restoration of old paintings and other works of art. Spain also has a well-developed adult education system, not only to give training to those who for one reason or another weren't able to take advantage of it when they were younger, but also to give everyone an opportunity for review, growth, and improvement. The Ministry of Education has the philosophy that learning is a life-long process and doesn't stop just because you have passed a certain arbitrary level of achievement.

Teachers at all levels compete for their positions with other candidates in the *oposiciones.* Those who come out highest in these grueling examinations get the job. Those who fail study further and try again the following year. Because salaries are low most teachers, at all levels, have extra jobs—Spanish "moonlighters."

In elementary schools boys and girls must, by law, be separated into different classes. Religion is a regular part of the curriculum. If you aren't Catholic, you aren't persecuted, however, and you may be excused from the religion classes. As every classroom in the United States has a flag, every Spanish classroom has a statue of Christ on the cross and a picture of Franco. School is held Monday through Saturday, usually with Wednesday and Saturday afternoons free. When a student recites, he stands up, and when the teacher enters the room the entire class rises to show respect.

Spain has a great many private schools, which range from moderate to extremely expensive, such as $1,000 a year. In all schools the student must buy his own books, paper, pencils, briefcase, etc. Because many children are bused to school they have lunch and a siesta there rather than going home for lunch.



In Mexico education is obligatory from 6 through 14, free up to the university, and strictly secular. The following outlines the usual academic path:

Preescolar: 3 years; age 3 through 5.
Primaria: 6 years; 6 through 11.
Secundaria: 6 years; 12 through 17.
- First cycle: 3 years; 12 through 14; degree: *Certificado.*
- Second cycle or *Preparatoria:* 3 years; 15 through 17; degree: *Bachillerato.*

Universidad:
- First cycle: 4 or 5 years; 18 through 21 or 22; degree: *Licenciatura.*
- Second cycle: 1 or 2 years; 21 or 22 through 22, 23 or 24; degree: *Maestría.*
- Third cycle: 1 year or more; 22–; degree: *Doctorado.*

The preschool, divided into *Guarderías Infantiles* (1 year) and *Jardines de Niños* or *Kínder* (2 years), is equivalent to nursery schools and kindergarten in the United States; *Primaria* or *Elementaria*, to the usual 6-year elementary school; *Secundaria*, to junior and senior high. The *Preparatoria*, fondly known as *"La Prepa,"* is administered by the university. The three university degrees—*Licenciatura*, *Maestría*, and *Doctorado*, correspond roughly to the B.A., M.A., and Ph.D. in the United States, or to the *Diplomado*, *Licenciatura*, and *Doctorado* in Spain. The length of time required to receive these Mexican degrees depends on your major.

Another route open to Mexican students is to go from elementary to the vocational secondary, consisting of *Pre-vocacional*, three years, and *Vocacional*, two years. From there, if the student wants to go on to higher education in technical fields, such as engineering, architecture, accounting, aeronautics, physics, etc., he goes to a technical school, such as the *Instituto Politécnico Nacional* in Mexico City or the *Instituto Tecnólogico* in Monterrey.

There are, as in Spain, numerous special schools: nursing, military, normal, music, art, crafts, agricultural, etc., as well as many schools, mostly summer, for foreigners. Mexico has three universities in the Federal District, two in the state of Jalisco, two in the state of Nuevo León, and one in each of 17 of the other 29 states. In 1970 the *Universidad Nacional Autónoma* in Mexico City had an enrollment of 106,000, the *Politécnico*, 70,000. The *Universidad de Madrid* had around 30,000.

Spain doesn't divide the school year into semesters as in Mexico and the United States. All three countries are now on approximately the same yearly calendar with classes from September to June and vacation in between. Both Hispanic countries accept foreign students, but, as in the United States, charge a higher tuition *(colegiatura)*. Whereas the universities of Mexico and Madrid charge only about $20 and $85 a year respectively to their own students, they charge $160 and $260 to foreign students. Private schools often charge much more. The *Instituto Tecnológico* of Monterrey, for example, charges $160 a year to Mexicans, and a correspondingly higher amount to foreign students.

The grading system is generally the same in Spain, Mexico, and the rest of the Hispanic world. Rather than using letter grades they use numbers from 1 to 10 (or 10 to 100). Nine and 10 are *sobresaliente* (outstanding); 6, 7, and 8 are *aprobado* (passing); and anything below 6 is *desaprobado* (failing). In student slang a grade of 6, barely passing, is *aprobado "de panzazo,"* sort of like a "belly flop" (*panza* = "belly"). And, as in every country, cheaters employ all the well-known tricks. "Crib sheets" for instance, in Spain are *chuletas* (chops); in Mexico, *acordeones* (they can be folded up like an accordion for concealment); and in Central America, *lengüetas* (the word for the tongue of a shoe, probably because they can be stuck into your shoe or some similar spot).

Mexico's big push to reduce illiteracy *(analfabetismo)* has produced results through various enticements to make children and adults attend school. Besides free education, in 1959 the *Instituto Nacional del Texto Gratuito* was formed to distribute free textbooks to pupils. The *Desayuno Escolar* provides a substantial breakfast for school children for 20 *centavos*, less than 2 cents. For years the campaign of "each one teach one" has urged every literate person to teach an illiterate one to read and write. In 1910 only 20% of the population could read. In 1968, 62% could read.

Following are a few vocabulary distinctions:

Maestro in Spain refers only to elementary teachers. Secondary and college teachers are *profesores*, and a full professor in a college is a *catedrático*, and has tenure. In Mexico the limitation of *maestro* is not so strict, but it is still more respectful to use *profesor* in secondary and higher education. A careful distinction is a matter of tact, as in the United States, the distinction between "Mr." and "Dr."

Colegio has nothing to do with "college." It is an elementary or secondary school. (In some countries *colegio* is private, whereas a public elementary is *escuela* and a public secondary is *instituto*.) All higher learning is *universidad*. It is, therefore, incorrect and misleading to refer to a state college as a *colegio*. If you do, a native speaker of Spanish will think you are referring to an elementary or secondary school.

Facultad has nothing to do with "faculty," which is *profesorado*. *Facultad* is a department, division, or school of a university, such as the *Facultad de Filosofía y Letras*.

Bachillerato has nothing to do with the United States Bachelor of Arts Degree (B.A.). It is rather a high school diploma. The approximate equivalent to the B.A. would be the *Diploma* received in Spain after the first cycle of the university, or, in Mexico, the *Licenciatura*.

Asistir a la escuela means to attend school. Never use *atender*, which means "to wait on, attend, or take care of someone."

Administrador doesn't have the prestige of "administrator" in English. An *administrador* is more like a business secretary or an accountant.

Director is a school principal. The term holds far greater prestige than *administrador*.

SIDEWALK CAFE—MADRID

Eating hours vary considerably from country to country. In Spain one eats breakfast *(desayuno)* at 7 or 8 a.m., depending on when he has to be at work. Since breakfast is usually light—the European breakfast of a cup of coffee or chocolate and a sweet roll—people generally have a snack *(almuerzo)* around 10 or 11. They get off work at 2 and eat their biggest meal *(la comida)* sometime between 2 and 4, sometimes have a *siesta,* then go back to work until about 7. They may have an afternoon snack *(merienda*)* about 5 or after work at 7. They finally have a light supper *(cena)* around 10 or 11. Mexico follows a somewhat similar schedule. Notice that many American books recognize only breakfast, lunch, and dinner, as in the United States, and translate them *desayuno, almuerzo,* and *cena.* This classification is an effort to make the two cultures correspond when they don't. For this reason many book-taught Americans are upset to hear Spanish speakers calling their morning meal *almuerzo.* They aren't referring to a cup of coffee and a roll, but to something more substantial, usually eaten a little later. One must always remember, however, that such terms are elastic and often overlap. Furthermore, none corresponds **exactly** to the terms in English. Therefore, the Spanish speaker may quite correctly refer to certain meals eaten sometime in the morning as **either** *desayuno* or *almuerzo.*

**Merienda* is often used to translate the English "picnic."

Most Spanish or Mexican children, as well as their parents, go home for the noon meal since that is the main meal of the day and since Hispanic society leaves two or three hours for *la comida y la siesta.* Therefore, there is really no exact equivalent for the United States' quick lunch, school lunch, or businessman's lunch. Indeed, many members of Hispanic culture feel something akin to pity for people whose lives are so hurried that they can devote only a few paltry minutes to an ulcer-producing lunch such as a coke and a sandwich. Something of the sort may be eaten for a mid-morning or mid-afternoon snack, but rarely for the important main meal. "Sandwich" in Spain or Mexico is *sandwich, emparedado,* or *bocadillo.* It is generally made with a French bread bun, however the U.S. style loaf *pan de molde* (Spain), *pan Bimbo* (Mexico), is becoming more popular. Many of the older generation of Spaniards enjoy a bun after cutting the top off, scooping out some of the *miguja,* and pouring in a liberal quantity of olive oil. In many parts of Mexico an adaptation of the English word "lunch," *lonche,* means a type of "Dagwood" sandwich. In other places *lunch* or *lonche* is equivalent to the English "lunch" since Spanish really has no equivalent.

In all countries soft drinks such as Pepsi Cola and Coca Cola are popular. Most Mexicans abbreviate: *¿Quieres una coca?* Spaniards tend to use the full name. Mexicans pronounce all the letters in Pepsi, but Spaniards usually omit the *p* sound: *¿Quieres un pesi?*

Pepsi is so much a part of the Hispanic culture, and its advertising slogans are so well known, that it even enters into teen-age jokes:

Raúl – Oye, Pepito; tú eres tonto tonto tonto.
Pepito – Y tú. . .Pepsi Cola.
Raúl – ¿Pepsi Cola? ¿Por qué dices eso?
Pepito – ¡Doble cantidad!

In Columbia they call teen-age girls *cocacolas* and boys *cocacolos,* because of their habit of having a coke in the *neverïa* (ice cream parlor).

These countries all have soft drinks of their own manufacture too: Fanta, Jarritos, Titán. . . .

Suggested Activities:

Students might prepare displays of types of food eaten at various times of the day, indicating the proper hour when such a meal would be eaten. Actual Hispanic foods might be prepared at school if facilities are available. Classes might go to a Hispanic restaurant or to someone's house.

In Mexico many people use *¿Qué horas son?* as well as *¿Qué hora es?*, reasoning that except for one o'clock the hours are always plural: *Son las dos, tres,* etc. In Spain, however, the form is always singular.

A rather common form in giving departure and arrival times for planes, trains, and buses, is to designate the hours of the day from 1 - 24, rather than giving two sets of 12, with a.m. or p.m. Thus 1 p.m. is 1300, 5 p.m. is 1700, midnight is 2400: *El avión sale a las trece horas, a las diecisiete horas, a las veinticuatro horas.* This form may be encountered in businesses, but isn't common in everyday speech.

The difference in the importance of time varies greatly from one culture to another. In the United States most people are very conscious of time and are relatively punctual. One should not be a minute late or early for a business engagement, though a few professionals, such as medical doctors and dentists, are notoriously lax in meeting their appointments on time. Some leeway is permitted however, when going to someone's house. You should never arrive early, but it is considered "correct" to arrive a few minutes late, but not more than half an hour. In Spanish-speaking countries, businessmen are often late for appointments. Teachers regularly arrive 15 minutes to half an hour late for their classes. This *puntualidad española* (Spanish punctuality) is the source of many jokes. Often those who know both Spanish and American cultures will ask, when setting a time for a meeting, *"¿Hora española u hora americana?"* *Hora americana* indicates punctuality and *hora española* means you can come whenever you feel like it. In Mexico, the initials "P.M." after a given time, are jokingly translated *puntualidad mexicana,* referring, of course to their same tendency to regard time as elastic. If people from the United States often think of Spaniards as careless in regard to time, many Spaniards think of Americans as overly concerned with time, rushing wildly about and never taking time to enjoy the beauties of life. Who is right?

In some societies concern for time is even slighter. A self-made linguist, Benjamin Lee Whorf *(Language, Thought, and Reality),* noted a correlation between concern for time within a society and the way time is expressed in their language. In Hawaiian, for instance, time is not necessarily a part of every verb, as it is in English, where you can't avoid indicating past, present, or future whenever you talk about anything. In Hawaiian the time is mentioned only when it is important to the message. The correlation led Whorf to theorize that your language affects your thinking: speakers of English might be more conscious of time, because their language forces this awareness on them, than speakers of Hawaiian, which imposes no such obligation.

In a Spanish or Mexican restaurant the waiter generally doesn't bring the bill until you ask for it. If he is across the room, the best way to get his attention is to make a motion as if you were writing out the bill on a little pad.* People from the United States sometimes misunderstand the delay, thinking the waiter slow or inefficient. Actually he is being courteous. When a Spaniard comes to the United States and is presented the bill right after dinner, or even before he is through, he feels he's being rushed.

*Note: Different areas have different customs for calling a waiter: hissing at him, tapping your glass with a knife, calling to him. In certain regions some of these ways are resented by the waiters, and the accepted method is subject to change from time to time. Therefore, a traveler must observe and imitate local custom.

RESTAURANT "CASA BOTIN"—MADRID

Food varies greatly in the Hispanic world from one country to another and from region to region within the same country. The variation in food is not surprising when you consider the racial, geographic, and climatic variation of the twenty countries where Spanish is spoken. From Europe, with the Spanish mother country and her African possessions, to the Caribbean, with its mixture of Spanish, Indian, and Negro, to Middle and South America, with varying proportions of Spanish and Indian, climate varies from the eternal snows of Andean peaks and the frozen wasteland of Patagonia to the tropical jungles of Africa and America. In this vast expanse, people's needs and tastes vary just as does the availability of certain foods. People living in cold climates often need more food than those in warmer areas. Also tropical regions have bananas, mangos, papayas, chirimoyas, and other fruits that won't grow in cooler areas. Some countries grow a majority of corn, others prefer wheat. In coastal areas seafood is always a

specialty. To have seafood in the interior requires rapid and costly transportation. In Spanish Sahara and in the Atacama Desert in Chile nothing grows, and everything must be shipped in. It is no wonder, then, that typical dishes of the Bolivian Indians are quite different from the diet of Panama City.

One of the commonest misconceptions in the United States about Hispanic foods is that they are the same everywhere. You often see restaurants advertise "Spanish Food," then list *tacos, enchiladas, burritos, chilaquiles, guacamole,* and other typically Mexican dishes, as unknown in Spain as they are in Siberia. Another misconception is that Spanish and Mexican food is always so loaded with chile that the unaccustomed foreigner has to race, red-faced, for water while he wipes the tears from his eyes. Actually chile is a seasoning, like salt, pepper, and garlic, and a good cook would no more put chile to her taste on your taco than she would over-salt your hamburger. Chile is delicious, but you have to use it according to your taste.

To do more than scratch the surface of dining throughout the Hispanic world would require several volumes. A few notes might be helpful; gourmets can investigate further. Delightful new eating experiences await you in Spain, Mexico, or any of the other Hispanic countries, but only if you try new foods. The squeamish, finicky, and timid never know what they miss. How do they know, till they've tried them, whether or not they like baby eels cooked in garlic butter?

One of the better known dishes of Spain is *paella,* or Valencian rice. To a rice base add chicken, sausage, pork, peas, red or green peppers, onions, garlic, lima beans, tomatoes, lobster, shrimp, clams, mussels, salt, pepper, and don't forget the saffron, which adds seasoning and color but costs *un ojo y parte del otro* (one eye and part of the other one). *Paella* has been described as containing *todo lo que nada en el mar y todo lo que corre por la tierra o crece en ella* (everything that swims in the sea, and everything that runs on the earth or grows on it; Del Rio & Dunlavy, *Así es España*, p. 52). All the additions are sometimes poetically called *tropezones,* the things you "stumble over" while making your way through the rice.

Another delight is the *tortilla española,* which is nothing like the *tortilla mexicana* (see below). The Spanish *tortilla* is an omelette, the classic one made of potatoes and eggs, cooked in olive oil, often with ham added. However, you can add almost anything you like—bacon, sausage, green peppers, tomatoes, sea food, cheese—and still have a *tortilla.* If you prefer you may cook it in butter rather than olive oil.

Gazpacho is a cold soup, delightfully refreshing on a hot summer day. It is made by whirling in a blender or mashing in a bowl a tomato, a green pepper, a slice of bread, and a cucumber, adding a couple of spoonsful of oil and vinegar, a clove of garlic, salt, and pepper. After adding a pint of water and thoroughly chilling, serve it garnished with a teaspoon each of bread squares, diced bell peppers, onions, tomatoes, and cucumbers. Sometimes finely chopped hard-boiled egg is also added, or bits of fried bacon. The recipe and the garnish can be adapted to suit your personal taste.

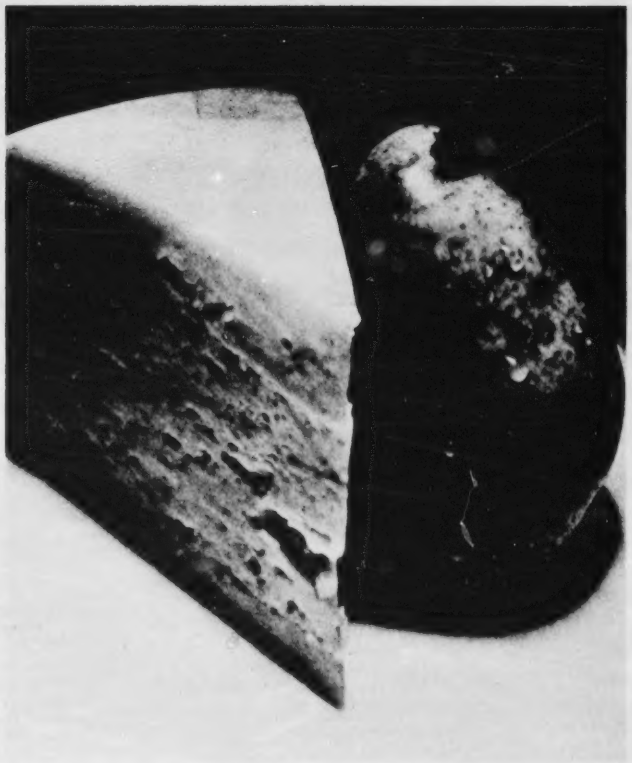
Popular in many regions are roast suckling pig, lamb, kid, partridge, quail, turkey, and chicken. Every area has its stew, from the *fabada* of Asturias, composed of lima beans, sausage, and pork; to the *potaje* of Navarra—cabbage, ham, pork loin, potatoes, sausage, peas, and beans; the *lacón con grelos* of Galicia—shoulder of pork with greens; the *cocido* of Madrid—*garbanzos* or chick-peas, spinach, fried bread, hard-boiled egg, codfish, potatoes, garlic, and saffron. Sea food of every imaginable kind is prepared in every imaginable way. One of the nicest recipes bears the imaginative name of *zarzuela de mariscos,* or "sea-food opera." Like the famed French *bouillabaisse,* this opera has an impressive cast: mullet, perch, halibut, shrimp, lobster, clams, mussels, or practically any other kind of sea food stewed in oil, wine, and water, and spiced with salt, pepper, garlic, chile, and onion.

Hundreds of other delicious recipes could be given, from the simplest to the most complicated, and would include a great variety of pastries, candies, and custards. Some of the simplest dishes are the most elegant and are not really any more Spanish than French, American, or Chinese. A most popular dish served now in Spain as a first course is simply a generous slice of *melón,* or honeydew melon, with thin slices of *jamón serrano,* or smoked ham.

Mexico, of course, eats the universal dishes, such as roasts, fish, stews, fruits, and vegetables, but also has its specialities. The Mexican *tortilla* is the basis of a great many specific items such as the well-known *taco* and *enchilada.* Tortillas are made from a *masa* or dough of corn or wheat flour and water. Mexican women take a small ball of the *masa* and pat it with their hands into a thin flat sheet about the size of a small plate. Size and thickness vary somewhat in different regions of Mexico and Central America according to personal taste. The tortilla is then cooked on a griddle. You can buy stacks of them ready-made at a *tortillería.* Many modern *tortillerías* now mass produce *tortillas* on mechanical presses.

To make one kind of *taco* you fry the *tortilla* crisp, fold it in half and fill it with a mixture of hamburger, tomatoes, shredded lettuce, grated cheese, onions, and chile to taste. But *tacos* can be made in many other ways. For *tacos de jocoqui* you fry the *tortillas,* cover them with grated cheese, tomatoes or tomato sauce, and slices of green pepper. Then roll the *tortillas* up, put them in a baking dish, cover them with *jocoqui* (sour cream) and bake for half an hour. But *tacos* can be made with almost anything—chicken, sausage, pork, beans, avocado *(aguacate)*—and seasoned with any variety of sauces. A cousin of the *taco* is the *tostada.* In some parts of Mexico a *raspada* is an unfried *tostada* and it differs from the *taco* only in that it is much thinner, almost like a thick potato chip. To make *tostadas,* fry the *raspada,* cover it with cooked, mashed beans, grated cheese, sausage, and shredded lettuce. Serve it with a tomato sauce, diced onion and green peppers, oil, vinegar, salt, and pepper. *Quesadillas* (*queso:* cheese) are simple—merely fold or roll a *tortilla* with cheese inside and fry till the cheese is melted.

Enchiladas are chicken or beef rolled in a *tortilla* and baked in a sauce. Hot *tortillas* are also served plain with almost any meal, just as bread is served in the United States. You can simply roll them up and take bites along with the rest of the meal, or roll other food up in them. Thus they resemble the sandwich in that the filling can be varied in an infinite number of ways. You can also tear off



little pieces and use them as a pusher or a spoon to pick up other foods. Mexicans are skillful in using the *tortilla* in countless ingenious ways. It is the staple and the keynote of Mexican cookery in every class.

Tamales are fairly well known in the United States, but few people realize the variety possible. Basically a *tamal* (the singular is usually *tamal* rather than *tamale*) is started by making a *masa* similar to that used for a tortilla but adding shortening and baking powder. The *masa*, after being beaten till fluffy and light, is spread on corn husks that have been washed and soaked in warm water for an hour to make them pliable. The filling is spread on top of the *masa*, and, finally, the husk is folded over and tied at both ends. In the United States most people know only the beef and the chicken *tamal*, but a *tamal* can be filled with any kind of meat plus tomato and chile sauce, adding olives, green peppers, onions, garlic, and tomatoes, if desired. They can also be filled with beans and cheese or with corn. Relatively unknown in the United States is the sweet *tamal*. You can add sugar and cinnamon to the basic *masa* and fill the *tamal* with any kind of jam. Add raisins and nuts if you like. Any of these *tamales*, which normally are made about the size of a man's fist, can be made the size of a man's thumb. Often the sweet ones are smaller. Meat *tamales* of the smaller size, sometimes called "cocktail tamales," are served hot as *botanas* (appetizers). In tropical areas banana leaves are often used instead of corn husks to wrap the *masa* in. If corn husks or banana leaves are unavailable you can use parchment paper or simply bake the ingredients in a pan. Those who have been to Hawaii will note a similarity between the Mexican *tamal* and the Polynesian food packages such as the Hawaiian *lau lau*, meat and vegetables wrapped in ti leaves.

Pozole is a dish one shouldn't miss. Spareribs or chunks of pork are boiled in water with onion, garlic, salt, pepper, and chile. When this is partly cooked hominy is added.

Guacamole, used as a salad or a dip, is made by mashing tomatoes and avocados together, then adding diced onions, green peppers, vinegar, salt, and pepper. A nice variation is to stuff a tomato with *guacamole*.

Chiles rellenos, or stuffed peppers, are prepared by filling hollowed green peppers or bell peppers with a cheese similar to Monterey Jack, then dipping them into an egg and flour mix, and frying them in deep fat till brown. They are served in a sauce of tomato puree flavored with garlic, onion, salt, pepper, oil, and some kind of meat stock. Peppers, of course can also be stuffed with rice, meat, or fish, and the batter can be used to coat zucchini squash, shrimp, or corn fritters.

Beans are as basic to a Mexican meal as *tortillas* and are served as part of almost every meal, even breakfast, just as the potato in the United States and Europe, *poi* in the old Hawaiian culture, and rice in the Orient. In Mexico beans are *frijoles*, an Aztec word not used in Spanish outside of Mexico. In Chile they are *porotos*, in Spain *judías*. The terminology varies considerably and the variety of beans is enormous, so you must always check locally for usage. The basic bean recipe in Mexico is *frijoles refritos*, or refried beans. Mexican women consider their preparation a fine art and take great pains in every step of the recipe. Briefly, the beans are boiled till they begin to split open, then transferred to a frying pan where they are mashed thoroughly with bacon drippings. They are cooked, stirring frequently to keep them from burning, till they have the desired consistency. Onions, garlic, bell peppers, chile,

cheese, meat balls, sardines, pork, sausage, or tomatoes can be added if you like.

A delicious seafood cocktail called *ceviche* is popular especially in coastal areas. It is made of a variety of seafood cut in small chunks and soaked in vinegar, oil, and various spices. The seafood is not cooked since soaking in vinegar produces the same effect. *Ceviche* is served chilled with chile and lime juice. And speaking of lime juice, it is used a great deal to enhance the flavor of salads, melons, meats, and vegetables.

Desserts, in Mexico, as in Spain, are multitudinous. A rather interesting one is *capirotada,* made by alternating layers of bread or cake crumbs with layers of sliced apples, bananas, raisins, peanuts, almonds, and cheese. When the casserole is full, add a syrup of water, brown sugar, cinnamon, and cloves, and bake. *Capirotada* is delicious, but so sweet you can eat only a little at a time.

Another typical Mexican dish is *atole,* a thin gruel made of water or milk and finely ground toasted cornmeal and cinnamon. It is so much a part of the Mexican diet that the word is used in many proverbs and idioms: *sangre de atole* means "cowardly," as if one had *atole* instead of blood in his veins. Spain uses *sangre de horchata* with a similar meaning. *Horchata* is a thin, milky drink made of almonds or of *chufas*, a small peanut-like tubercle.

Common in all Hispanic as well as other countries are *albóndigas,* or meat balls. Recipes are so numerous that it is impossible to form a generality. They can be made of almost any kind of chopped meat, fish, or fowl and mixed and seasoned with rice, bread, onions, garlic, tomatoes, and an infinite variety of spices.

A chocolate drink is common in both Spain and Mexico. Spanish chocolate is so thick it is easier to eat with a spoon than drink. It is accompanied most often by *churros,* deep-fat-fried pastries made of a dough similar to doughnuts. Mexican chocolate is much thinner and is spiced with cinnamon. It can be bought in hard squares with flavoring already added so that you can prepare the drink simply by melting one square in a cup of hot milk.

A peculiarity of both Spanish and Mexican food is that they use *sopa,* or "soup," not only for the watery kind that the English word means, but also for a "dry soup." One type of dry "soup" would better be called "dry rice." English speakers are often puzzled by the much wider extension of Spanish *sopa* than English "soup."

To finish the subject it might be well to note that terms for food vary somewhat. In Mexico City, for instance, *tomate* is the same as "tomato" in English. Another vegetable, of the same family but smaller and covered with a thin parchment, is called a *jitomate.* In Morelia the terminology is just the reverse, and in the northern part of Mexico, *jitomate* is not used at all. There they use *tomate* and *tomatillo.* Whereas in Mexico *jugo* is "juice"; *toronja,* "grapefruit"; and *elote,* "corn on the cob." In Spain they use *zumo, pomelo,* and *mazorca* respectively. In many places *zumo* is the oily substance you can squeeze out of the skin of a citrus fruit, whereas *jugo* is the juice you squeeze from the inside in a juicer. In these areas the words are not synonymous. A long list of food names used not only in Spanish but also in English comes from Aztec, the largest language group of Indians in Mexico: *aguacate* from *aguacatl* is "avocado"; *tomate* from *tomatl* is "tomato"; *chocolate* from *chocolatl* is "chocolate." An even longer list of words designating Mexican foods and unknown in other areas include many Indian words: *frijol* "bean"; *elote* "ear of corn"; *ejote* "green bean"; etc.

A few words that English speakers often use incorrectly are *caliente,* which means "hot" in the sense of high temperature. *Picante* or *picoso* is "hot" in the sense of chile. The words are not synonomous.

Spanish uses many proverbs based on cooking. *Bien cocina la moza pero mejor la bolsa,* "The maid cooks well but the purse even better." The saying could well apply to the many varieties of stew; they can be as rich and varied or as poor and simple as the family can afford. Another proverb says *Las penas con pan son buenas,* "Pains, if you have enough to eat, aren't quite so bad." *A la mejor cocinera se le va un tomate entero,* literally "Even the best cook drops a tomato in whole once in a while." More generally it means "Anyone makes a mistake now and then." *Barriga llena, corazón contento* means, "When your belly's full your heart's content." Humorists have adapted it to *Barriga llena, ombligo brilloso,* "When your belly's full, your bellybutton's shiny! "

This has been only a brief introduction to the culinary art of Spain and Mexico. If you are interested in exact recipes for the dishes mentioned, and in others, good sources are: American Women's Club of Madrid, *Dances and Cooking Specialities of Spain,* Castellana Hilton Hotel, Madrid, 1965. Elena Zelayeta, *Elena's Famous Mexican and Spanish Recipes,* San Francisco, 1944. Peter S. Feibleman, *The Cooking of Spain and Portugal,* Time-Life Books, New York, 1969. Jonathan Norton Leonard, *Latin American Cooking,* Time-Life Books, New York, 1968.

In Madrid you board a bus or streetcar from the rear door. As you go forward to sit down, you pass a *cobrador,* or ticket taker (*cobrar:* to charge, collect), whom you pay. He gives you a tiny slip of thin tissue paper about an inch long and half an inch wide. This is your *ticket,* our English word pronounced as in Spanish with the last "t" sound usually lost. You are supposed to keep this ticket till you get off. The *conductor* only drives (*conducir:* drive) and is not responsible for collecting fares. Madrid also has *tranvías* (streetcars) but these are rapidly disappearing as they improve the streets, taking up the tracks or asphalting over them and the old uneven brick or stone paving. The *trolebuses tranvías* (trolley buses) use the same system for collecting fares. The *metro,* short for *tren metropolitano,* or subway, has a gate where you buy your ticket as you go down. Once inside, you can board any train you like. If you know the subway routes and how to get from one train to another at transfer points it is possible to ride all day on one fare and cover all of Madrid. Of course you wouldn't see much scenery since you are underground all of the time in dark subway tunnels except for the stations.

Taxis are another common sight. Public transportation is excellent, though crowded, and relatively inexpensive. It has to be because since not nearly so many people own cars in Spain as in the United States, they depend on public transportation a great deal.

In Mexico, also, *autobuses* or *camiones* and *tranvías* have a *conductor* and a *cobrador.* The latter isn't seated near the rear door as in Spain, however, but circulates through the vehicle to collect the fares. He has to have a good memory to recall who has paid and who has not. He also tells the driver when passengers are getting off or on by yelling *bajan, bajan, bajan* (getting off), or *suben, suben, suben* (getting on) till the doors are clear. Then he yells *vamonós* (let's go), and the *conductor* starts off. Note that normally the accent is on the first syllable of *vámonos,* but shifts to the last one for emphasis. In some cities, or with some bus companies, the *conductor* takes your fare as you board, thus eliminating the *cobrador.* Mexico City inaugurated her first *metro* line in 1969, and now has several beautiful ones, with speedy, clean, rubber-tired trains, tile and mosaic stations, and shopping facilities. Mexico has innumerable taxis also. Some follow only a fixed route and charge a *peso* (or two, depending on the route). They are called *peseros,* and the driver so indicates by holding his hand out the window with his index finger raised. He will pick up as many as he can hold, sometimes even more than the legal limit of four.

Five o'clock is a normal hour for returning home from work in the United States. In Spain, however, you don't get off for lunch till 1:30 or 2. Since the tradition of the *siesta* persists, even in the busy cities where few businessmen really get a chance to take a nap, "lunch hour" is really two or three hours. All the stores, business offices, banks, and post offices are closed. Since the *siesta* delays the schedule a couple of hours, the normal time for leaving work is 7 p.m. or after. Much of the same schedule is observed in Mexico, though in the large cities few businesses close for the *siesta* nowadays.

Suggested Activities:

At this point the class might discuss how the two hour lunch break affects the workday; the pros and cons of closing the stores for two hours; the advantages and disadvantages of the *siesta.*

Compare the system in the United States. Is one right and the other wrong?

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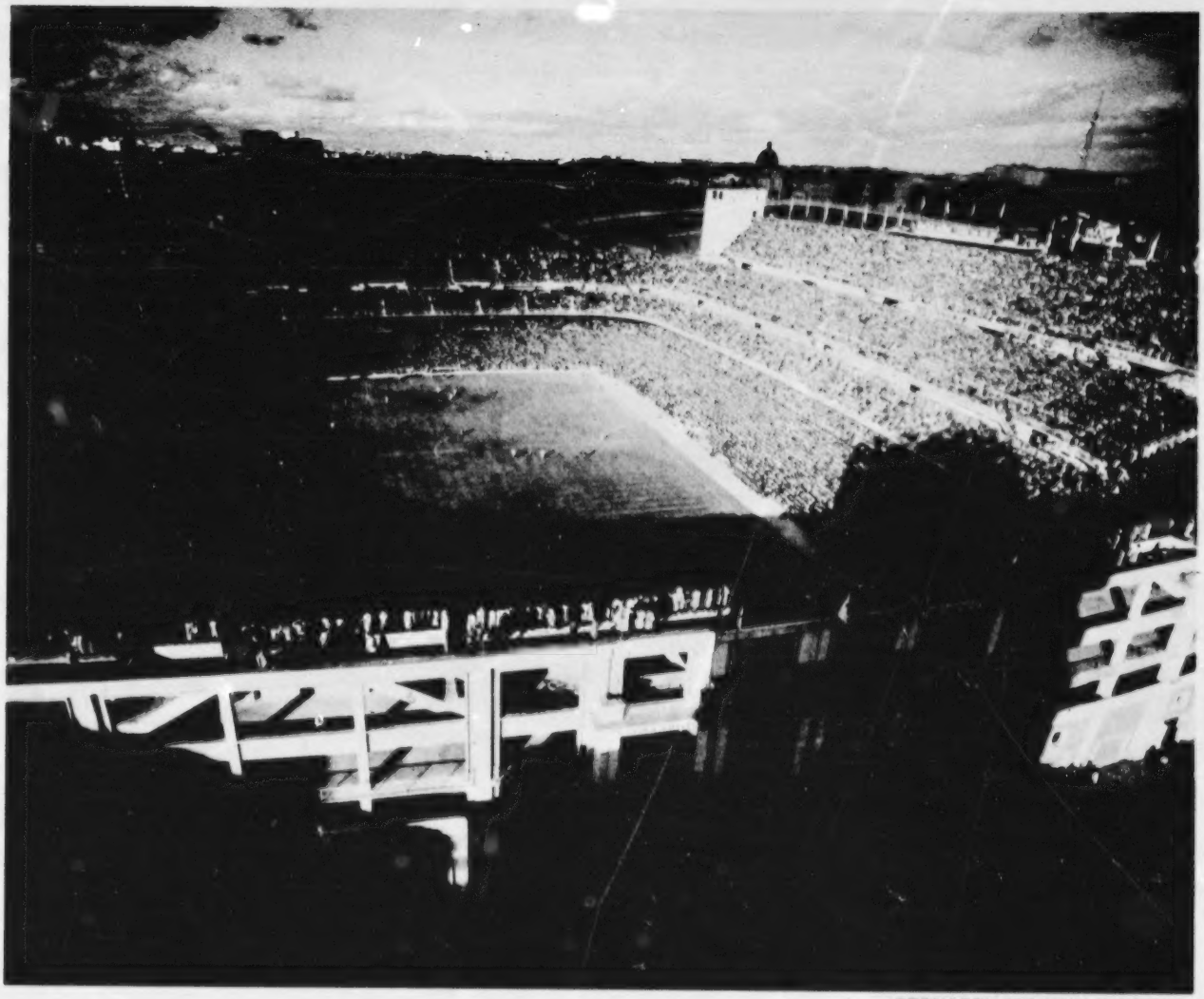


BERNABEU STADIUM—MADRID

In Spain the most popular game for boys is *fútbol*. This is not American football, which is practically unknown, but soccer. *Fútbol* is also a popular college sport and a spectator sport. Every city in Spain has its team, like the *Real Madrid*, and teams compete against each other every week so that more than a dozen different games are played each weekend. The public bets on the outcome of the games in the *quinielas*, trying to guess or figure out scientifically which teams will win and what the final score will be. In the almost unheard-of cases when someone gets everything right, he wins a fortune in *pesetas*. *Fútbol* is the most universally popular game in all Hispanic countries as well as in most European countries. World championships cause more excitement than the World Series in the United States. Baseball, however, is almost unknown except in Mexico and Cuba. *Carreras de bicicletas* (bicycle races) are popular. Huge international long-distance races often last a whole week. Entries from all over Europe compete for coveted prizes, and Spanish televiewers watch the grueling competition with great interest.

Jai alai and similar games are popular all over Spain for all ages. It is more universally known as *pelota*, which simply means "ball," the term *jai alai* being Basque. *Pelota* can be played with *la mano* (the hand) like handball; with a *pala* (paddle) like paddle ball; with a *raqueta* (racket) like squash; or with a *cesta*, the big basket-like device strapped to the arm in the true *pelota vasca*, or *jai alai*. The word *frontón* means either the wall the ball is bounced against or the entire building if the court is enclosed. A *cancha* is a court for tennis, paddle ball, handball, etc.

More and more popular is *la pesca submarina* (skin diving) ideal in the warm, crystal-clear waters of the Mediterranean. Since this sea has small waves, and the Atlantic on the Galician coast is cold, surfing is not popular. It is, however, getting popular in Portugal, which has some excellent surfing beaches. About the only Hispanic country where surfing is popular is Peru, which has recently produced one of the world's best, Felipe Pomar. A surfboard is called a *tabla* and to surf is *hacer tabla*.

El esquí or skiing, is popular and easy in Spain because of the many high mountains. Within an hour of Madrid the resort of Navacerrada, in the Sierra de Guadarrama, attracts many *esquiadores*, or skiers, particularly of the wealthier

SANTANA AT WIMBLEDON

classes, since skiing is a rather expensive sport. Near Barcelona, the second largest city in Spain, many resorts in the Pyrenees offer such modern equipment as *telesquíes* (rope tows), *telesillas* (chair lifts), and *telecabinas* (cabin lifts). The word *teleférico* refers to any kind of cable lift in general. On the highest peak in peninsular Spain, Mulhacén (about 11,500'), the University of Granada maintains a student ski resort.

Tenis, *golf*, and *polo* are not as popular in Spain as in the United States. They are considered "snob" sports. However, Spain now has a world champion *tenista*, Manuel Santana who won the Davis Cup recently. Mexico, likewise, has produced some excellent *tenistas* such as Rafael Osuna and Antonio Palafox. Pancho Segura from Ecuador is also a well-known tennis player. Certainly one of the most famous is Pancho Gonzales, the Mexican-American tennis champion.

In Spain *bolos*, or bowling, is not played in huge bowling alleys as in the United States. The game enjoys popularity among the older farmers in the northern part of Spain. In Mexico it is called *boliche* and is becoming popular as more and more alleys are built.

Bullfighting is not included here as a sport since the Spanish consider it an art form rather than a sport.

Dominó (dominoes) is popular among young and old, men and women, as is *ajedrez* (chess) and *naipes* (cards).

Mexican boys show great skill in a game called *balero* (this is known as *boliche* in Spain, where it isn't as widespread as in Mexico). The *balero* consists of a peg connected by a string to one end of a little wooden barrel. The other end of the barrel has a hole in it just the size of the end of the peg. The trick is to hold the peg and swing the barrel on the end of the string so that it will turn over and you can catch it by getting the peg in the hole. Mexican children play this game by the hour, with all kinds of variations that make it harder. Each trick is worth a certain number of points. The most difficult is to hold the barrel and catch the peg.

Mexican and Spanish boys also play marbles, *jugar (a) las canicas.* In Spain and most other Spanish-speaking countries you always use *jugar a algo* (to play something). In Mexico it is also correct to omit the "a": *jugar tenis, béisbol, ping pong, fútbol.*

Note that sports terms in Spanish are to a great extent derived from English: *boxeo* or *box, first base, strike, pitcher, catcher, bate* (baseball bat). The English words, pronounced with a spanish accent, are often amusing to the English speaker's ear. Generally a real Spanish word is also used: *lanzador* (pitcher), *pugilismo* (boxing), *izquierdazo* (a "left" in boxing). In Mexico City the younger generation has an expression that reflects the wide use of English sports terms as well as Mexico's interest in baseball: *Ni picha ni cacha ni deja batear.* Forming Spanish verbs from the English ones, it means, "he neither pitches, nor catches, nor lets anybody bat." It expresses displeasure toward someone who is so selfish that he doesn't want to do any of the less interesting jobs (pitching and catching) but only the "fun" job (batting).

In both Spain and Mexico young girls are not given as much freedom to go out alone as in the United States. Quite often a parent or an aunt accompanies girls to a public dance and a boy often asks the escort as well as the girl for permission to dance. An elderly lady who accompanies a girl is called in slang a *carabina,* the same word as "carbine," or short rifle. Girls may walk in the park with a young man, but it is considered more acceptable in a group. A girl may meet a boy outside the house rather than have him call for her. This doesn't mean she is deceiving her parents. It isn't customary for a girl to invite a boy to meet her parents unless he is a serious marriage prospect. It is never proper for a girl to invite a boy to her house unless one of her parents is there. Freedom varies, just as in the United States, according to the famiy, but in general, Hispanic parents are relatively strict.

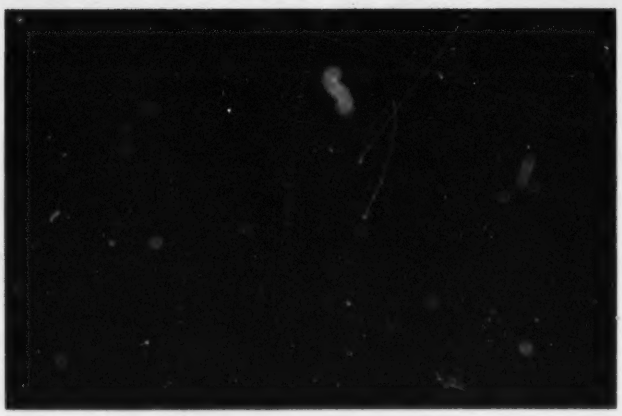
Often dances are held in someone's house since, this way, the hosts can invite only those they want, and the tenor of the party can be regulated. These dance parties are called *guateques* in Spain and are usually family affairs. Depending on the family and guests, they can be sedate or more lively. If an older student has his own apartment and is so inclined, the *guateque* could become rather wild.

In both Spain and Mexico, since the entire daily schedule is somewhat later than in the United States, dances, as well as other social functions, begin later. A Mexican *baile ranchero,* a dance where everyone dresses like a rancher, may have on the announcement "from 11 till 2." If you arrive at 11, however, you will doubtless be all by yourself for more than an hour. Around midnight the guests will begin to arrive, at 3 the dance is at its height, and around 4 or 5 it is officially over. However, often some of the *jóvenes* (young people) pay the orchestra a little extra to keep on playing till dawn, when everyone leaves for home, stopping, of course, for a bowl of *menudo,* or tripe soup, a traditional snack for the wee hours after a big night.

Suggested Activities:

The class might discuss how an American girl, accustomed to relative parental freedom, will have to adapt some of her customs if she travels or lives in Spain or Mexico to avoid people misjudging her.

The class might also compare a Spanish or Mexican dance with a dance in the United States and explain why each is appropriate to its own cultural area.



Television is well developed both in Spain and Mexico, though channels are fewer than in the United States because those countries are so much smaller. Spain has excellent educational programs on TV and radio, and one can earn his elementary and secondary diplomas over the air. In 1968 Spanish elementary and secondary schools began to experiment with classroom TV. For an hour each morning pupils watch a special program prepared by a group of the nation's most expert teachers. The project is struggling to overcome the costly problem of getting a TV set in every one of the 100,000 classrooms. Advertisements generally come all at once every half hour rather than interrupting the program every five minutes. Sports and other events, such as *fútbol* (soccer), bicycle races, regional dance groups, and bullfights are well done. The only element at a bullfight missed by the TV viewer is the colorful audience with its often humorous and picturesque comments. Most of the American TV programs, dubbed in Spanish, are highly popular (for example, "Bonanza," "Perry Mason," and "Gunsmoke"). In general TV is quite similar to TV in the United States and most middle- and upper-class families own a set nowadays and spend a lot of time watching it.

Suggested Activity:

Make a list of any TV (and radio) programs in Spanish in your area.

Teatro in Spanish refers only to a theater where *comedias*, or plays, are given. *Comedia* does not mean only "comedy" but includes **any** kind of play, serious **or** funny. A *cine* (cinema) shows *películas* (moving pictures) and does not have live shows.

Suggested Activities:

Give examples in Spanish and English of *comedias* and *películas*.

Which buildings in your city are *teatros* and which are *cines*?

Both Spain and Mexico have excellent national and international airlines. Iberia has flights to many parts of the world from Spain. Aviaco, another airline, provides service within Spain. Mexico has Aeronaves de México and Mexicana de Aviación. Mexico's Aeromaya serves principally the Yucatan Peninsula. Colombia flies international passengers through Avianca, Ecuador through Aire Ecuador, Venezuela through Aeronaves de Venezuela, Argentina through Aeronaves de Argentina (APSA), and Peru through Aeronaves de Perú or the Peruvian Airlines.

In Spain a stewardess is usually called *azafata*, a Moorish term that used to apply to the queen's ladies-in-waiting. In Mexico *airemoza* is frequently used, a combination of *aire* and *moza*. The term *camarera* can also be used for a stewardess as well as for a maid in a hotel or restaurant.

The Catholics in Hispanic countries generally give their children names of saints, often the saint who is honored on the day the child is born. St. Joseph's day, for instance, is March 19. A boy born on that day might well be christened *José*, or a girl *Josefa*. The baby's *cumpleaños* (birthday) would then correspond with his *Día de Santo* (Saint's Day). However, if the parents didn't use the name *José*, then the child would have both a birthday **and** a Saint's Day and both might be celebrated with a party and gifts. Friends are more apt to remember your Saint's Day because your name reminds them of it. On March 19, for instance, you wish "many happy returns" to all *Josés* you know, on March 17 to all the Patricks or *Patricios*, on June 24 to all the *Juans*.

Sweet shops in Mexico remind people whose Saint's Day is being celebrated. The *piñata*, as part of a birthday or other celebration, is used only in Mexico. (See also Cultural Understanding Item #32, Unit 12, Holt, Rinehart and Winston, p. 114. Conversation 4, re *cumpleaños*.)

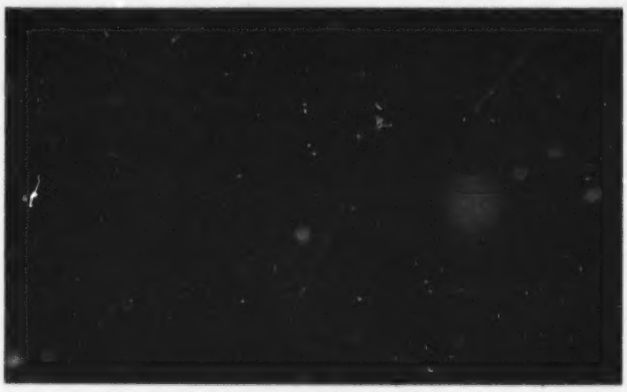
Suggested Activity:

Have each one in the class find out what his Saint's Day is. Does every name in English have a corresponding saint?

Note that on the Spanish calendar the week generally begins with Monday, whereas on the English one it begins on Sunday. Days of the week and months normally are written with small letters rather than as in English with capitals (unless, of course, they begin the sentence): *Hoy es lunes, dos de mayo. Martes es el Día de la Raza, y miércoles el 13 de octubre.*

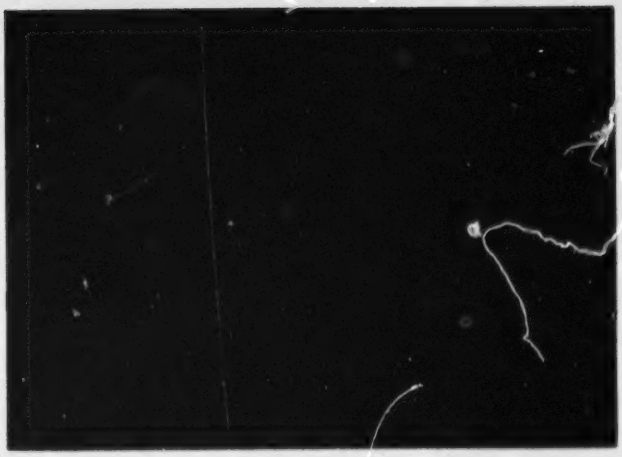
Most Hispanic countries and many others write the number 7 with a cross–7. Some people theorize that the cross was added for greater distinction between the 7 and the 1, since many countries make the 1 with two strokes–*1*. Many typewriters and print styles, however, have only the uncrossed 7, and, therefore, both kinds are seen and universally accepted.

Note that English says "vacation" in the singular; Spanish almost always uses the plural *vacaciones*.



Fotos is feminine, *la foto, las fotos*, even though it ends in *o*, because it is an abbreviation of *fotografía*. The same is true of *la moto*, short for *motocicleta* (motorcycle).

Tocar is to play an instrument: *tocar el piano, el violín, la trompeta;* also, *tocar el radio* (or *la radio*). *Jugar* is to play a game or to gamble: *jugar (a) los maipes, al ajedrez, a papá y mamá, a charros y indios* (to play cards, chess, daddy and mommy, cowboys and Indians).



Fiestecita is a "diminutive" form of *fiesta*. Diminutive means small, but diminutives often have meanings **besides** smallness. Sometimes the diminutive ending indicates smallness **and** affection, sometimes smallness **and** disdain. *Hombrecito*, for instance, means only a "small man." *Mamacita* expresses affection as well as smallness. In fact, it **may** express **only** affection when one's mama happens to weigh 105 kilos (about 231 lbs.). *Abogadillo* is more disdainful (*despectivo*) than diminutive; it means not a *small* lawyer but a "shyster lawyer." Diminutives, very characteristic of Spanish, express fine shades of meaning, but aren't simple. They have many different forms, and sometimes the rules for their use are complicated. Furthermore their use varies from individual to individual and country to country. Mexicans especially, and Latin Americans in general, are known for using many diminutives. When Spaniards want to indicate Mexican speech, they exaggerate the use of the diminutive. Women use it more than men. Following is a summary of the most common diminutives. If interested in a more extensive analysis, see Ramsey, M. H., and R. K. Spaulding, *A Textbook of Modern Spanish*, 1965, pp. 622-630. The most common diminutive endings are *-ito, -illo, -uelo,* and *-ín*. Most words add these endings after dropping the final *-o* or *-a*: *casa, casita; pájaro, pajarillo; pollo, polluelo; chico, chiquito, chiquitín.* Words ending in a consonant or *y*, however, add *-ecito, -ecillo, -ezuelo: flor, florecita; pan, panezuelo; rey reyecito.* This longer form is also added to two-syllable words whose first syllable has *ei, ie,* or *ue,* and that end in *-o* or *-a: reina, reinecita; piedra, piedrecita; fiesta, fiestecita; cuerpo, cuerpecito.* A third form, *-cito, -cillo, -zuelo* is added to all words of more than one syllable that end in *-e, -n,* or *-r: madre, madrecita; montón, montoncito; ladrón, ladronzuelo; doctor, doctorcito; autor, autorcillo.*

The ending *-ito* is never offensive or disdainful, and often means "nice," "sweet," "dear," as well as, or even **rather** than "little": *Una tacita de café bien calentito* (a nice hot cup of coffee). The ending often is used with words other than nouns to intensify the meaning: *ahora, ahorita* (right now); *cerca, cerquita* (real close, nice and close); *adiós, adiocito* (bye); *callada, calladita* (very quiet, nice and quiet); *¡carambas, carambitas!*

The form *-illo* sometimes means only smaller, sometimes adds a touch of depreciation: *cigarro, cigarrillo* (in Spain *cigarro, cigarro puro,* or just *puro,* is "cigar"; *cigarrillo,* "cigaret." In Mexico you must use *puro* to designate "cigar," since *cigarro* alone refers to a "cigaret" and *cigarrillo* is rarely used); *guerra, guerrilla* (note how *guerrilla,* originally a "small war," has come to mean a certain type of fighting in which small bands harass the enemy by ambush, striking, and running. The word has been adopted into English and given a pronunciation just like the ape "gorilla").

The form *-uelo* generally is disdainful and contemptuous, as well as, or rather than, diminutive: *pintor, pintorzuelo* (a poor artist, a dauber); *mujer, mujerzuela* (a bad woman).

The forms *-ín, -ino,* or *-iño*, generally mean "small, " and/or "dear": *chiquito, chiquitín* (child). Sometimes the ending changes the meaning entirely: *langosta* (lobster); *langostino* (prawn).

In the southern hemisphere the seasons are the reverse of seasons in the northern hemisphere. Because of the earth's movements around the sun, on about June 22 the sun is directly over the Tropic of Cancer *(Trópico de Cáncer)*, 23° north latitude. This is as far north as the sun ever goes. This then is the warmest part of the year in the northern hemisphere, and June 22 is the longest day. Then the sun begins to move south and passes over the equator *(ecuador)* about September 22. Now the days and nights are exactly 12 hours long all over both hemispheres because the sun is exactly over the center of the globe. The sun continues to move south until about December 22, it reaches the Tropic of Capricorn *(Trópico de Capricornio)*, 23° south latitude. This is the longest day of the year in the southern hemisphere and, since the sun is closer, it is the warmest season. During the 6 months that it has taken the sun to go from the Tropic of Cancer on June 22 to the Tropic of Capricorn on December 22, the weather has gradually cooled in the north and warmed in the south. Also the days have gradually shortened and the nights lengthened in the north, whereas the opposite has taken place in the south. Then the sun starts back north, passes over the equator again about March 22, meaning autumn to the south and spring to the north, and arrives once more at the Tropic of Cancer about June 22, summer in the northern and winter

in the southern hemisphere. Since Buenos Aires, capital of Argentina, is about the same distance south of the equator as Los Angeles (or Flagstaff, Arizona; Albuquerque, New Mexico; Amarillo, Texas; Oklahoma City; Little Rock, Arkansas; Memphis, Tennessee; or Cape Hatteras, North Carolina) is north, these cities have just the opposite seasons. The *porteños,* as people from Buenos Aires are called, have summer weather at Christmas, and find it difficult to imagine snow and sleighs and caroling, with people bundled up in overcoats, scarfs, and gloves.

Suggested Activities:

Prepare a chart showing seasons and indicating the months of the year they cover in the United States as compared to Spain, Argentina, Mexico, and Uruguay.

The class might look at a map of North and South America and analyze the season and probable weather in each of the Spanish-speaking countries. Note the position of the equator and the Tropics of Cancer and Capricorn.

The monetary unit is not the same in all Hispanic countries. *Pesos* are used in Argentina, Colombia, las Filipinas, Cuba, La República Dominicana, México, and Uruguay. Bolivia uses the *boliviano;* Costa Rica and El Salvador, the *colón;* Chile, the *escudo;* Ecuador, the *sucre;* España, the *peseta;* Guatemala, the *quetzal;* Honduras, the *lempira;* Nicaragua, the *córdoba;* Panamá, the *balboa;* Paraguay, the *guaraní;* Perú, the *sol;* Venezuela, the *bolívar.* The three Guyanas (Dutch, French, and British) and the Caribbean countries use the following monetary units: Surinam (Dutch Guyana), the *gulden* (guilder); Guyana (British Guyana),. the *dólar*; French Guiana, the *franco;* Puerto Rico, the *dólar;* Belize (British Honduras), the dollar; Brazil, the *cruzeiro;* and Haití, the *gourde.* All these monetary units are divided into 100 cents, called *centavos* everywhere except in Costa Rica, España, and Venezuela, where they are called *céntimos,* and Uruguay, where they are *centésimos.* A few of the coins have significant names such as the *colón.* This coin is named for Christopher Columbus (*Cristóbal Colón* in Spanish). Since Colón was Italian he was born Cristóforo Colombo.

The Bolivian *boliviano* and the Venezuelan *bolívar* are named after Simón Bolívar (note the accent; most Americans mispronounce this name). Bolívar freed the northern part of South America from Spain in the early 19th century. He was called *El Libertador* and "The South American George Washington."

The *sucre* is named after Antonio José de Sucre, one of Bolívar's lieutenants. Sucre is also one of the capitals of Bolivia, the other one being La Paz. Bolivia is the only Hispanic country with two capitals. Sucre is the official capital, but La Paz is the seat of government.

The *quetzal* is named for Guatemala's national bird. The size of a pigeon, it sports iridescent green plumage and three-foot green tail feathers. Living deep in the tropical jungles of Central America, it is rarely seen in captivity.

The Honduran *lempira* is named after an Indian chief (1497-1537) who fought against the Spanish.

The Paraguayan *guaraní* is named after a tribe of Indians living in parts of Brazil and Argentina. These Indians are so numerous in Paraguay that it is a bilingual country, the only one in South America. Guaraní has given many words to Spanish. Some have even filtered into English: tapioca, maracas, jaguar, jacaranda, tapir, toucan, curare.

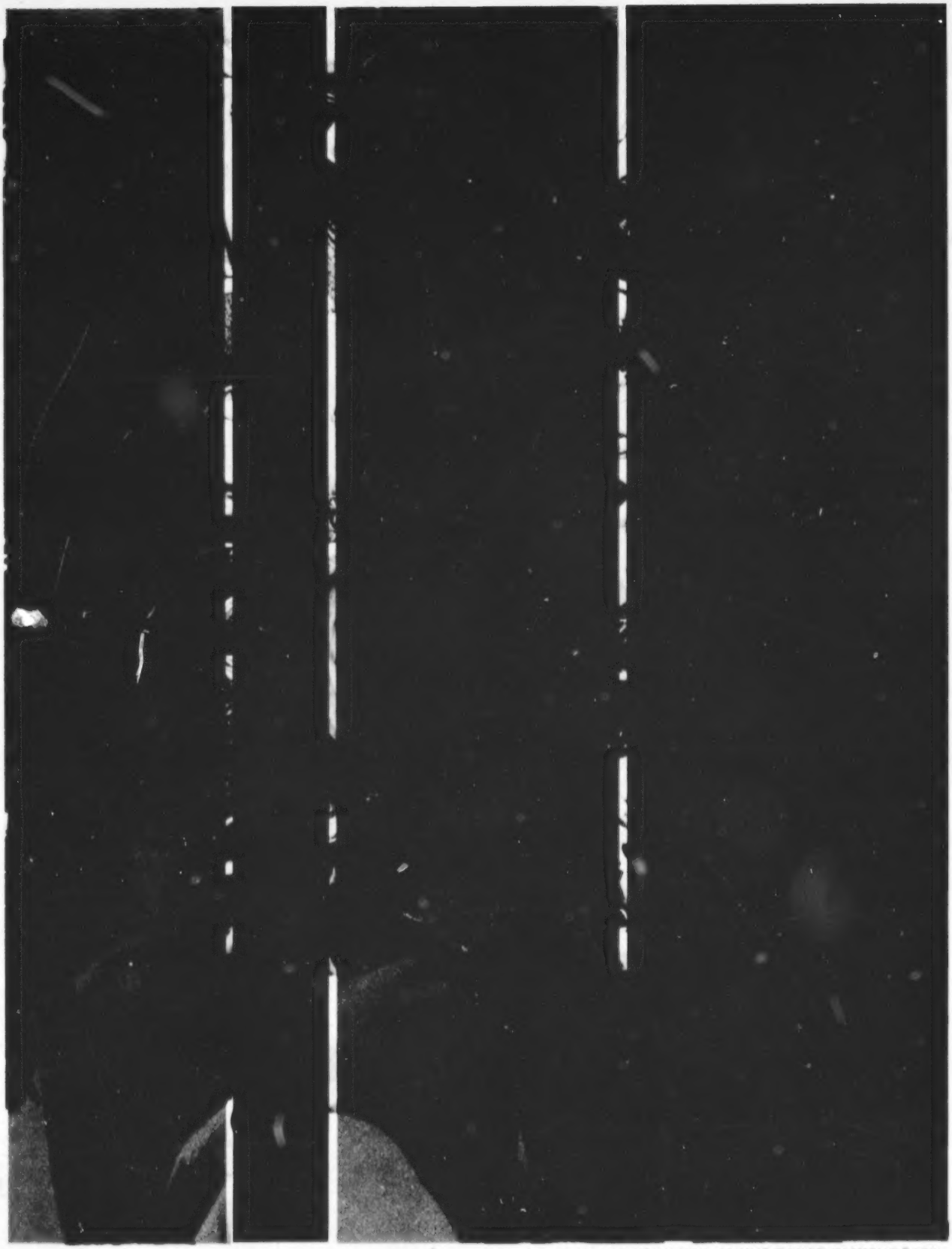
The Panamanian *balboa* honors Vasco Núñez de Balboa, the intrepid Extremaduran who crossed the Isthmus of Panama in 1513 to be the first *Conquistador* to behold the Pacific. Later he transported materials across the Isthmus and built the first Spanish ship constructed in America.

The value of these monetary units varies. Currently, 12-1/2 Mexican *pesos* equal one U.S. dollar. That makes the Mexican *peso* worth about 8 cents. *Pesos* from other countries (see paragraph 1 above) are not necessarily worth the same. Seventy Spanish *pesetas* are now worth one dollar, making one *peseta* worth about 1-1/4 cents. The value of all of these monies also fluctuates according to international finances. For instance, fifteen years ago the Mexican *peso* was 8 to 1 rather than 12-1/2 to 1, and in 1969 the value of the *peseta* dropped from 60 to 1 to 70 to 1. It takes a newcomer some time to get used to the new coins and their value. A little previous practice in converting the new monetary system to the one you're familiar with will help a great deal to make smooth monetary exchange when you arrive in the new country.

Suggested Activities:

At this point the teacher can show any coins that can be collected from the various Hispanic countries and have students identify them, their country of origin, and any unusual facts about their name. Pictures and discussions of Bolívar, Sucre, Lempira, Balboa, can reinforce the history of discovery, colonization, and revolution in the New World. These representations of coins can be affixed to a large map on the classroom bulletin board, or each student can include such a map in a personal "cultural" notebook. A map could be made with the name of the monetary unit in each country. A chart showing the various coins, actual size, as in foreign exchange booklets, could be included.

A student interested in natural history might investigate and report on the *quetzal.* If he has time and inclination, he could extend the survey to include other unusual fauna from Hispanic regions. A picture of a *quetzal* is a colorful classroom decoration. Some of the Guatemalan postage stamps have pictures of the *quetzal.* Students can also practice exchanging money for dollars and figuring out how much various articles cost in dollars.



MASKS WORN FOR NATIVE DANCE IN MICHOACAN

General Information

By using a prism we can break up a ray of light into approximately six primary colors like the rainbow. These colors, however, are a continuum and blend imperceptibly into one another, producing an infinite number of tones. We can use dyes and pigments to color cloth, wood, paper, and other materials. These pigments can also be mixed to form so many shades that no language could have enough words to designate each one. The teacher can at this point illustrate the insufficiency of language to express colors and the lack of agreement between observers by several experiments. He may choose a red, blue, or green article of clothing and have everyone write down what color it is. Disagreement because of the many shades of red, blue, or green will be enormous. Then he may show a dozen different pieces of colored paper, one at a time, instructing the class to write down **in one word** the color of each paper. He will purposely include two or three shades of red, for instance, to show that the **majority** use "red" for quite a large range of colors that are, in fact, very different. He may then illustrate, by holding several shades of red together, that the difference appears much greater when together than when shown at different times. He may also ask for a list of terms that will suitably describe every basic color. He will invariably elicit purple, blue, green, yellow, orange, red, black, white, and brown. All other color terms are nonessential or subordinate; they merely designate shades of these basic or fundamental colors. We might term these nine fundamental terms "chromemes" and all other terms "allochromes" by analogy with phonemes and allophones, "cultemes" and "allocults" (see page 13).

The only way paint companies can reproduce a given color is by having color disks with a certain number of degrees of certain basic colors, say 60 degrees of blue and 300 degrees of yellow. They put this disk on a machine and spin it until the colors blur together, producing the combination they want. Reproducing an exact color is not easy, as you know if you have ever tried to match the paint on a car when one fender has to be repainted. Another difficulty is that no one knows for sure whether or not he sees the same color as everyone else. Colorblind people see no color at all or only certain colors. The problem that interests us as language students is that not all languages divide the color spectrum the same. Obviously our basic colors—purple, blue, green, yellow, orange, and red—don't begin to name all the possible shades. However, some languages designate only two basic colors, the red-orange-yellow range and the green-blue-purple range. Other languages have more basic colors than English. The two languages we are studying—Spanish and English—are quite similar in their designation of colors.

In Spanish the **basic** colors are almost the same as in English:

morado – purple
azul – blue
verde – green
amarillo – yellow
anaranjado – orange
rojo – red
negro – black
blanco – white

The only problem is "brown," which differs from English in several respects and which we'll take up in detail under "color problems."

Normal Adjective Formation

Most Spanish color adjectives are normal: if they end in *o* for the masculine, they change to *a* in the feminine. For the plural add *s*: *caballo blanco, camisa blanca; caballos blancos, camisas blancas.* If they end in any other letter in the masculine, their feminines are the same and their plurals add *s* or *es*: *verde, verdes; azul, azules.* A list of these adjectives follows:

acanelado – cinnamon
achocolatado – chocolate brown
ahuesado – bone white
amarillo – yellow
amarillento – yellowish
amarillusco – yellowish
ambarino – amber
amoratado – purplish
anaranjado – orange
anteado – tan, buff, antelope
apiñonado – of medium complexion
azul – blue
azulado – bluish
azulenco – bluish
azuleño – bluish
azulino – bluish

azuloso – bluish
bermejo – vermilion
blanco – white
blanquecino – whitish
canario – canary yellow
canelo – cinnamon
carmesi – crimson
carmineo – carmine
carminoso – carmine
castaño – chestnut brown
celeste – sky blue
cobrizo – coppery
colorado – red
coralino – coral
cuapastle – lion yellow
descolorado – discolored
descolorido – discolored, faded
desteñido – faded
dorado – gilded, golden
encarnado – red
escocés – plaid
gateado – cinnamon with blackish streaks (horses)
gilvo – honey colored
glauco – light green
gris – grey
gualdo – yellow
huero – blonde
incoloro – colorless
iridiscente – rainbow colored
irisado – rainbow colored
leonado – lion yellow
lilial – pure white
lívido – ashy grey, pale grey
marfileño – ivory
marrón – brown
melado – honey colored
moreno – brunette
morenote – very brunette
mulato – dark brown
multicolor – multicolored
negro – black
neutro – neutral
ocre – ochre
pardo – brown through grey
pardusco – greyish-brownish
plateado – silver
plomizo – leaden
prieto – dark brown to black
purpuráceo – reddish
purpúreo – reddish
purpurino – reddish
rojizo – reddish
rojo – red
rosado – pink
rubio – blonde
terroso – earth colored
trigueño – wheat colored
verdal – greenish
verde – green
verdegay – light green
verderón – bright green
verdinegro – dark green
verdino – greenish
verdinoso – greenish
verdón – greenish
verdoso – greenish
verdusco – greenish
versicolor – varicolored
violado – violet, purple
zarco – blue-eyed

EXAMPLES

papel ahuesado – bone white paper
piel anteada – buff colored leather or fur
labios coralinos – coral lips

If you want to use a noun rather than an adjective, use the masculine form: *El rojo es mi color favorito,* (Red is my favorite color); *Hay varios rojos, verdes y grises,* (There are various reds, greens, and greys). Pattern practice can be formed easily with any of the colors on the list.

● Nouns Used When No Adjective Exists

Often Spanish has no color adjective and must use a noun construction. The original construction was *una camisa del color de una rosa,* (a shirt the color of a rose). This form gradually became abbreviated:

del color de una rosa
color de una rosa
(de) color de rosa
(de) color rosa
(de) rosa

It is perfectly correct now to use any of these stages. The key word, *rosa,* however, never changes form because it is a noun, not an adjective. Hence you have:

camisa rosa
vestido rosa
camisas rosa
vestidos rosa

In every case *color de* is understood.

Sometimes a noun is used so much to designate a color that native speakers begin to think of it as an adjective and give it adjective endings. Many natives say *zapatos cafés* or *cafeses,* whereas the accepted form is *zapatos café (color de café).* A sign in the Madrid Zoo says *FLAMENCOS ROSAS* (pink flamingos). The correct form is *flamencos rosa (color de rosa).**

Following is a list of nouns most commonly used to designate color. Actually, **any** object that has color could be used in this way to designate the color of another object, from the color of a ripe pear to the color of coffee with cream.

ala de mosca – greenish-black
amatista – amethyst (a purple gem)
ámbar – amber
ante – tan, buff, antelope
arco iris – rainbow
arena – sand
azabache – coal
azafrán – saffron
café – coffee

*Note: Larousse dictionary, more sophisticated, refers to its pink pages as *paginas rosa.*

canela – cinnamon
carmín – carmine
ceniza – ash
cereza – cherry
chocolate – chocolate
cobre – copper
coral – coral
escarlata – scarlet
esmeralda – emerald (a green gem)
fucsia – fuchsia (the word comes from the name of the German botanist Leonard Fuchs 1501-1667)
grana – kermes (an insect whose body gives a crimson dye)
granate – garnet (a red gem)
gualda – weld, mignonette, yellow weed (a plant with yellow flowers: *Reseda luteola*)
gules – (Fr. *gueules* from Lat. *gula*=throat); *gules* or red (used only in heraldry)
liquén – lichen
malva – the plant, mallow; the purplish-rose dye, mauve
mandarina – tangerine
mostaza – mustard
naranja – orange
oliva – olive
oporto – port wine (from the Portuguese city Oporto, where this type of wine originated)
oro – gold
perla – pearl
plata – silver
punzó – (Fr. *ponceau*=poppy); poppy red
púrpura – the mollusk, porphyra, and the blood-red dye it gives
quermes, carmes, kermes – the insect whose body gives a crimson dye
rubí – ruby
turquesa – turquoise (a blue-green gem)
verdeceledón – celadon green
verdemar – sea green
verdín – green moss or mold that grows on trees, algae
violeta – violet

EXAMPLES

patitos color de café – little brown ducks
zapatos café – brown shoes
flamencos rosa – pink flamingos
tela en tono rosa – pink cloth
papeles rosa – pink papers
cielo de oro – golden sky
un vestido de grana – a crimson dress
un malva con flores en oro – a mauve with flowers in gold
verdes, ocres y malvas son los colores favoritos de este año – greens, ochres, and mauves are the favorite colors this year
un fondo negro, perla, de oro – a black, pearl, and gold background
una capa de color perla – a pearl colored cape
una cortina punzó – a bright red curtain

Just as you use the masculine form of a color adjective to make the noun: *el negro es un color oscuro*, so you make any color masculine even though the object itself is feminine: *el rosa es el color de su vestido* (pink is the color of her dress). Thus *la rosa* means "the rose" and *el rosa* "pink."

Modifiers to Indicate Intesity and Shades

Often a single word isn't precise enough and a modifier is used.

1. It may indicate intensity or lack of intensity:
   a. dark – *oscuro: azul oscuro, verde oscuro.*
   b. deep or intense – *intenso: un rojo intenso.*
   c. brilliant, vivid, or loud –
      vivo: azul vivo, los rojos vivos.
      fuerte: azul fuerte, rosa fuerte.
      subido: rojo subido, color carnado (red) *muy subido.*
      brillante: colores muy brillantes, un metal gris brillante.
      chillón: un amarillo chillón.
      llamativo: sarapes de colores llamativos.
   d. light –
      claro: azul claro, verdes claros, café claro, rosa claro.
      pálido: verde pálido, colores pálidos.
   e. medium – *medio: verdes medios y claros.*
   f. soft –
      suave: los suaves amatistas (amethysts).
      apagado: un esmeralda muy apagado.
   g. iridescent – *tornasolado: El quetzal, pajaro nacional de Guatemala, tiene plumaje verde tornasolado*, (The quetzal, national bird of Guatemala, has iridescent green plumage).
   h. dull – *mate: una medalla de oro mate* (a dull gold medallion).

2. Other modifiers may indicate a certain shade of a basic color, as in English "brick red," "Kelly green," "sky blue," or a mixture of two basic colors, as "blue-green," "red-orange."

amarillo budista – Buddhist yellow (from the yellow robes Buddhist priests wear)
amarillo mostaza – mustard yellow
azul celeste – heavenly, celestial, or sky blue
azul eléctrico – the blue of an electric spark
azul marino – marine blue, aquamarine (also *agua-marina*)
azul mahón – dark blue (Mahon is a port in the Balearic Islands)
azul turquí – Turkish blue, a very dark blue
blanco nube – cloud white
geranio rosa – geranium pink
rojinegro – blackish-red *(rojo+negro)*
rojo anaranjado – orange-red
rojo cereza – cherry red
rosa azulado – bluish-red
verde mar or *verdemar* – sea green
verde nilo – Nile green (from the river Nile)
verdinegro – blackish-green *(verde+negro)*

Suffixes

A number of suffixes are added to basic Spanish color words to change the meaning to something like English "-ish."

-áceo: gris - grisáceo – greyish
púrpura - purpuráceo – reddish (see F-3).
rosa - rosáceo – pinkish
-ado: morado - amoratado – purplish
azul - azulado – bluish
-iento: amarillo - amarillento – yellowish
gris - grisiento – greyish
-ino, -ecino: ámbar - ambarino – amberish
azul - azulino – bluish
blanco - blanquecino – whitish
púrpura - purpurino – reddish (see F-3).
-izo: bermejo - bermejizo – vermilionish
cobre - cobrizo – coppery
plomo - plomizo – leaden
rojo - rojizo – reddish
-oso: verde - verdoso – greenish
amarillo - amarilloso – yellowish
azul - azuloso – bluish
-usco, -uzco: amarillo - amarillusco – yellowish
negro - negruzco – blackish
pardo - pardusco – greyish-brownish
verde - verdusco – greenish

One other suffix, *-ote*, means "very": *moreno - morenote* – very brunette, dark skinned.

Color Problems

1. **Different range.** At least one color in Spanish causes English speakers difficulty because it covers a different range in the color spectrum from any color in English. *Pardo* covers the entire range of grey and brown. A Spanish author writes, *"A las nubes ligeramente pardas sucedieron otras más plomizas y densas,"* (The greyish clouds were followed by others that were more leaden, denser). A bit later he describes the same clouds as *de color ceniza* (ashy colored). The same word is used for the brown bear: *oso pardo.* In Andalucía and America *pardo* apparently tends more to cover the grey shades, whereas in the rest of Spain it tends to cover a wider range. In Cuba *ojos pardos* are "brown eyes"; at the same time *nubes pardas* are "grey clouds."

The problem of range is minimal when comparing only English and Spanish. It would be considerable if we should add some of the Pacific and African languages, in which almost no terms cover the same color range as English terms.

2. A more sticky problem involves the use of certain color terms for specific objects only. In English we may speak of a palomino horse or a bay horse, but not of a palomino or bay car, sofa, curtain, or flower. Spanish also has a long list of colors used only for horses or cattle or both. A few examples are *alazán* (sorrel or reddish-brown horse), *bayo* (bay or reddish-brown horse), *gateado* (a sort of cinnamon brown with blackish streaks), *roano* (roan, a bay, sorrel, or chestnut dappled with grey or white).

Color of fighting bulls is an intricate subject and the older Spanish *aficionados* were proud of their knowledge of the subject. Some *aficionados* complain wistfully that it is becoming a lost art, the younger generation doesn't know its *pelo* or *color de la piel de los cornúpetas.* One reason is that more and more fighting bulls tend to be all black. A few examples are as follows:

albahío, pajizo – yellowish-white, wheat straw
berrendo – blotches of any color on a white background
cardeno – like a *tordo* horse, a mixture of black and white hairs in varying proportions
salinero – a mixture of red and white hairs
sardo – a mixture of black, white, and red hairs

More information on this technical subject can be found in José María Cossío's, *Los toros, tratado técnico–histórico,* 3 vols. Madrid, 1951.

A few colors are reserved for fighting cocks. In Mexico a *giro* is a "yellow or reddish rooster, sometimes with blotches of black and white," *gallo amarillo o rojizo, a veces con pintas negras y blancas.* Alternate forms are *jiro* and *jirio.*

Another technical category involves heraldry, or the study of coats of arms *(blasón, la ciencia heráldica).* You may read of *un árbol de oro en un campo de gules* (a gold tree in a field of red). Only in heraldry are *gules* (red), *azur* and *blao* (blue), *sable* (black), *sinople* (green) heard. These terms are borrowings from French.

Some other colors are used in heraldry and in ordinary use, too. For general Spanish, however, a number of everyday distinctions are important:

Brown

The principal difficulty lies in the color brown. In general speakers of Spanish use *castaño* for hair color only, or for hair and eyes, but not for suits, cars, houses, chairs, etc. For these the word differs from country to country. In Mexico *café* is general and in many regions includes even eyes. In Spain *marrón* is more common than *café.* In Uruguay *café* is extremely rare and *marrón* is used almost exclusively. As has already been noted, *pardo* is "brown" but covers the range of "grey" as well. If referring to skin browned or tanned by the sun, the word is *bronceado* or *tostado.* It is evident, then, that "brown" presents several complications and that a foreigner should determine local usage.

Complexion

a. *moreno* – brunette. The word comes from Latin *morus,* "black." In Mexico an equivalent is *prieto,* but this word may refer to things other than complexion: *gato prieto, Loma Prieta* (a mountain in Santa Clara County, California).
b. *apiñonado* – of medium complexion, brownette, neither dark nor light. Used by some Mexicans but not generally by other Spanish speakers. The word comes from the color of a pine nut, *piñón.*
c. *rubio* – blond. In Mexico *rubio* is usually replaced by *huero* (or *güero*). Because most "gringos" are blond in comparison with the average Mexican, *huero* may be equivalent to "gringo."
d. *zarco* – light blue, generally used only for eyes. *Zarco,* like *huero,* often refers to the blond, blue-eyed northerner. Used principally in Mexico.

3. **Deceptive cognates.** Colors, like all other areas of language, have deceptive cognates, words in two languages

that come from a common root, perhaps in Latin or Greek, but have come to have different meanings.

a. *colorado* – red, not colored: *chile colorado* (red pepper).
b. *marrón* – brown, not maroon.
c. *púrpura* and all its derived forms – *purpúreo, purpurino, purpuráceo* – red, not purple. The ancient Greeks used to get this color from a type of shellfish called porphyra. One kind of porphyra gave a bright purple dye, another a bright red. The name porphyra, then, became associated with purple or red, according to which type of porphyra lived in that region. The Spanish *púrpura* apparently was the red type, if we judge by *manto de púrpura,* also called *manto de cardenal,* referring to the Cardinal's robe, a garment that epitomizes one of the brightest of reds: cardinal. As further evidence, observe the sentence, *"Derramaron tanta sangre que habría bastado para envolver a la Nueva España en un manto de púrpura,"* (They shed so much blood that it would have covered all of New Spain in a mantle of red). We can hardly translate the color of blood as "purple." Furthermore, we read *"un cubo de fluorita purpúrea."* If you look up *fluorita* (fluorite), you will find the Larousse dictionary says *"la fluorita presenta colores muy brillantes de color rojo vivo."* Purple is *morado* or *violeta.*
d. *iridiscente* – rainbow colored, not iridescent: *Su bufanda era iridiscente,* "Her scarf was rainbow colored." Iridescent is *tornasolado.*

4. **Regional differences.** One final color problem, though not a serious one, is that of regional differences. A couple of examples other than those already given regarding "brown" will demonstrate that the phenomenon does exist.

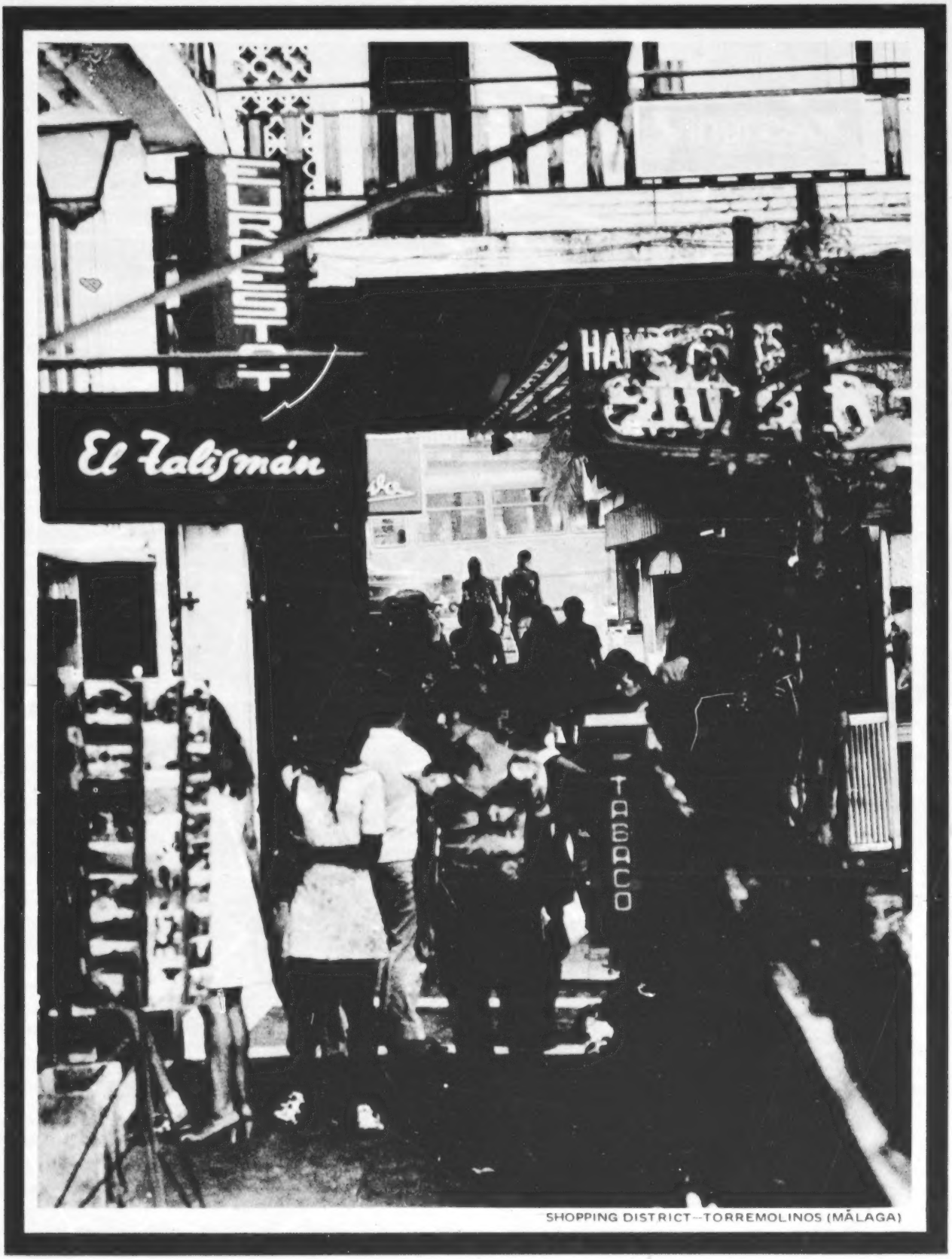
a. *cuapastle* in Mexico is a dark yellowish tan, *de color leonado oscuro.* Like many Mexican words derived from Aztec, its use is generally restricted to Mexico and Central America.
b. *butano* in Spain is a brilliant orange. It is derived from the color of the tanks of pressurized butane gas sold for heating and cooking in Spain.

Other Color Terms – a list of related color vocabulary follows:

color – used to be feminine: *la color trigueña.* Nowadays, except in Andalucía and parts of America, it is masculine: *el color, colores vivos.*
colorante – coloring: *Se usa el azafrán como colorante para productos alimenticios,* (Saffron is used as a food coloring).
colorar – to color: *La clorofila colora de verde las hojas, de los árboles,* (Chlorophyll colors tree leaves green).
colorear – to turn red: *Las guindas empiezan a colorear,* (The cherries are beginning to turn red); colored: *El iris es la membrana coloreada del ojo,* (The iris is the colored membrane of the eye).
colorir – to color: *colorir estampas,* (to color pictures).
cromático – chromatic, pertaining to color.
gama – range, gamut, shade, spectrum: *Los tonos dominantes son morado, arena, blanco y verde en todas sus gamas,* (The dominant tones are purple, sand, white, and the entire range of green).
incoloro – colorless: *una química incolora,* (a colorless chemical).
irisado – rainbow colored: "rainbow" is *arco iris* in Spanish. A synonym for *irisado* is *iridiscente.*
matiz – shade: *dos matices de amarillo,* (two shades of yellow); *coloreado con los matices del arco iris,* (colored with the shades of the rainbow). More or less synonymous are *tinta, gradación, tonalidad,* and *tono. La obra acaba en tono rosa después de haber pasado por los tonos gris, gualda, rojo y hasta verde,* (The work ends in a shade of pink after having gone through the colors grey, yellow, red, and even green).
multicolor – multicolored (the feminine form is identical): *un vestido multicolor, una luz multicolor.* Synonymous is *policromo* (polychromatic). Sometimes the accent is on the antepenult: *polícromo.*
neutro – neutral.
teñir – to dye: *Se tiñe los cabellos de rojo,* (She dyes her hair red).
tornasolado – changing colors, iridescent: *El quetzal tiene el plumaje verde tornasolado,* (The quetzal has iridescent green plumage).
visos – the reflections that make a cloth, a butterfly's wings, a bird's plumage, etc., appear to have one color at one angle and another at another angle. When something has *visos,* it is said to be *tornasolado: tela de seda con visos morados,* (silk cloth with purple iridescence); *una tela tornasolada,* (an iridescent material).

Conclusion

It is evident that color terms in both English and Spanish are vague and inexact: "cherry red," "mustard yellow," "rose," and other terms using some object as a model for a color are inexact because cherries, mustard, roses, etc., are not always the same color. If we agree that "cherry red" shall be the color of a bing cherry and not a Queen Ann, that agreement is completely arbitrary. Other color terms are inexact because of the many shades involved. We make fairly (though not absolutely) clear distinctions only at breaks in the continuum, such as from red to orange, even though there may be more actual difference between two shades we call "red." It is possible that our perception isn't even as good when distinguishing shades of what we call one color simply because of the limits our very language imposes on us. Possibly childhood training is responsible: if a child calls orange "red," he is immediately corrected. He has missed a "chromeme" (cf. phoneme and culteme). But, if he calls crimson, vermilion, scarlet, ruby, or maroon "red," he is smiled upon. He is aware that **in English** these are "allochromes," or variations of a single "chromeme." He may be perfectly conscious that the various shades of red aren't the same, but he knows that one word suitably covers the entire gamut.



SHOPPING DISTRICT—TORREMOLINOS (MÁLAGA)

It used to be that many Spanish speakers tended to smile at the English term "go shopping," saying that women who "go shopping" usually just "go looking" or "window shopping" and don't really buy anything. Either Hispanic customs have changed or former critics were "lint picking" because present-day Spanish makes frequent use of *ir de tiendas*, the exact idea of "window shopping."

In many stores and markets in Hispanic countries you must bargain or haggle, *regatear*. The process is fascinating except that few foreigners know the "going price" of an article, since the value of an item in one country has little or no relation to the value in another. Therefore, to find out the right price he must either observe some native buying a similar article, ask a friend, or check in a store that has fixed prices, *precio fijo*.

In the bigger downtown stores it would be as ridiculous to haggle, as in Woolworth's. Spain has several large chain stores now similar to Macy's, the Emporium, or Penney's. "Galerías Preciados" is perhaps the largest. *Galería* is a common word in Spain for "department store.' *Preciados* is the name of the street in downtown Madrid where the first store was opened a few years ago. The company now has several branches, or *sucursales*, that aren't, of course, on that street; yet all retain the *Preciados* in the name. Another big Madrid store is "El Corte Inglés." Calle Serrano has many elegant stores whose show windows display articles *que le ponen a uno los dientes largos* (make your mouth water, or literally, make your teeth grow long).

Sears Roebuck has a branch in Mexico City, where it is considered high-class rather than middle-class. Many Mexicans pronounce it as if it were *Serrobó*. "Salinas y Rocha" is another elegant Mexican department store.

Of course, each Hispanic capital is a large, modern metropolis like San Francisco, New York, or Chicago, and in them you find the same variety of fine stores, well-dressed people, and international restaurants. Generally the capital city of a country doesn't represent the same kind of life as do the provincial towns and villages, where the distinct peculiarities of a culture are much more apparent.

Suggested Activity:

Here the class might reflect on ways in which some small towns in the United States differ from the big cities.

From the two words *cumple* + *años* (fulfills or completes years), Spanish has formed the compound *cumpleaños* (birthday). It is rather common to form such nouns from a verb form plus a plural noun. The resulting singular noun is always masculine singular even though the original noun was plural. (For additional cultural information on celebration of birthdays see Item No. 22.) Other such compounds include:

corta plumas – "cuts feathers" (from the days when the quill end of a feather was cut off at an angle and dipped in ink to use as a pen); *el cortaplumas* – penknife.

limpia botas – "cleans boots"; *el limpiabotas* – shoeshine boy (also *bolero* in Mexico).

para brisas – "stops the breezes"; *el parabrisas* – windshield.

limpia parabrisas – "cleans the windshield"; *el limpiaparabrisas* – "windshield wiper."

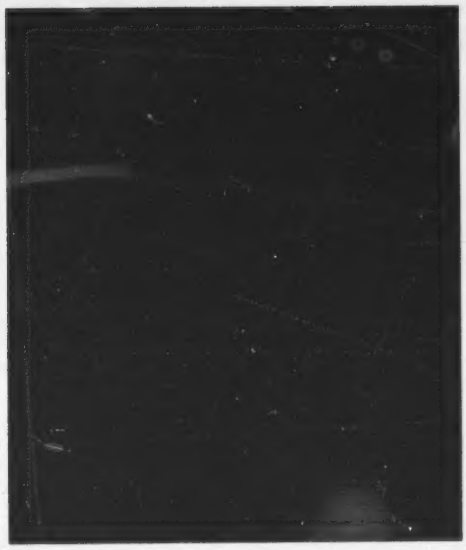
para rayas – "stops the lightning flashes"; *el pararrayos* – lightning rod. (Note that the *r* of *rayos* must be doubled when put within a word because an initial single *r* is multiple trilled but a single *r* within a word is only a single tap.)

lava platos – "washes dishes"; *el lavaplatos* – "dishwasher."

saca puntas – "forms points"; *el sacapuntas* – "pencil sharpener."

toca discos – "plays records"; *el tocadiscos* – record player."

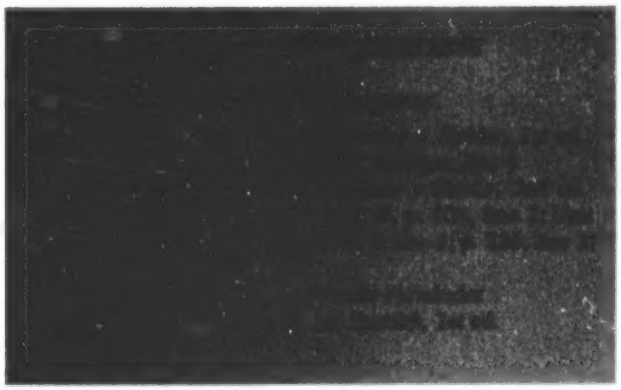
cubre asientos – "covers seats"; *el cubreasientos* – "seat cover."



Papel here is used in the sense of a **role** or a "part" in a play. *Papel* also means "paper" but is **not** used in the sense of the newspaper: *Lo leí anoche en el periódico,* (I read it last night in the [news] paper).

FISHERMEN—LAKE PATZCUARO, MICHOACAN

Notice that *pescar* is "to fish" and also "to catch fish." *Pesqué uno solamente,* (I caught only one). *Pez* is a live fish and *pescado* is one that has been caught, therefore, fish in the market ready to eat. When asked the difference between *pez* and *pescado,* a Spaniard answered: *Un pescado es un pez pescado.* In many parts of Mexico, however, the word *pez* is rarely used, and *pescado* refers to any fish, dead or alive. *Ser el pèz gordo* means to be a "big wheel." *Pescar un resfriado* is colloquial for "to catch a cold."



"*. . .hasta ahora hemos tenido buen tiempo.*" Note: *buen tiempo* means "good weather." *Hace buen tiempo,* (It's good weather). *Hace mal tiempo,* (It's bad weather). Don't use this expression for "to have a good time" which is *divertirse: Nos hemos divertido,* (We had a good time). *Diviértete,* (Have a good time!). *Me divertí ayer,* (I had fun yesterday). To confuse these two constructions is a frequent error of English speakers.

Hispanic countries differ in their telephone customs. Spaniards answer the telephone by saying *Diga* or *Dígame*. Mexicans generally say *Bueno*, though frequently they give their name and add *para servirle* or *a sus órdenes: El doctor Francisco Rivadeneyra, para servirle.* Cubans answer *Oigo*, preferably, or *Diga*. In Puerto Rico they say *Haló* or *Diga*, and in Uruguay *Hola* or *Haló*. Almost everywhere an office employee will give his name: *Habla García*, or *García, a sus órdenes.* Sometimes, when a maid answers, she will immediately ask: "*¿De parte de quién?*" something like "May I say who's calling?" More often she will wait till the caller asks for one of the family, then inquire who it is.

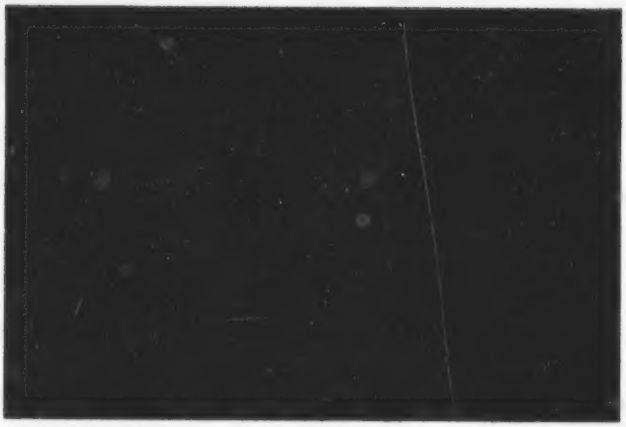
In Spain you can find pay phones in most hotels, in many restaurants, and in booths in the street. However, you don't use normal coins to operate them. You buy telephone tokens called *fichas.* When you drop a *ficha* into the phone box, a spring mechanism begins to tick off three minutes. When the time is up, unless you have dropped in another *ficha*, the line is cut off. *Fichas* are grooved, and telephones have a corresponding groove, making it impossible to use "slugs." You can buy *fichas* at the hotel desk, from a bellboy, or from the restaurant management.

In Mexico pay phones are similar to the ones in the United States, except that you use Mexican coins, of course.

SIDEWALK CAFE AND CINEMA—MADRID

In Spanish movie houses and theaters the box offices are generally open in the morning and people often buy their tickets then to avoid the rush just before the show. As movies especially are quite popular now, you might avoid the disappointment of finding all seats sold by picking up your tickets early.

Many Spanish theaters are not continuous as they are in the United States. Before starting the next show, the management turns on all the lights, and everyone is expected to leave.



In Hispanic countries most middle- and upper-class families have maids. In the United States, because of the much higher cost of labor, only the very wealthy can afford maids. On the other hand, most United States families have many labor-saving appliances—washer, dryer, vacuum, dishwasher, disposal, timers. Appliances are cheaper in the United States, and maids are cheaper in Hispanic countries, a partial explanation, no doubt, for the different arrangement. The presence of a live human being rather than a group of machines makes a notable difference in family life. In some ways the maid can do far more than the machines—she can shop, adapt, perform various tasks. On the other hand, she must be fed and housed (most maids live in), her feelings as another human being must be considered (though some employers don't treat "the help" very well). One must worry about wages, hiring and firing, whether the maid will be good or not, honest or not, intelligent or not. In short, though having a maid sounds rather elegant in the United States, the institution, like most institutions, is not perfect. Most women raised in Hispanic countries find it difficult to get along without their maid when they come to the United States. They are more accustomed to handling a maid than using appliances. Often Americans in Spain take some time to learn what to do **with** a maid.

It is not nearly so common in Spanish-speaking countries as in the United States for a teen-ager to have a car. Until very recently few Spaniards, no matter what age, could afford a car. Now, with increasing national wealth, more and more are buying the tiny Seat 600, the same as the Fiat, but produced in Spain rather than Italy. Since gasoline costs 75 or 80 cents a gallon in Europe and because in most European countries the price of your license varies according to the horsepower of your car, people are obliged to choose small cars. Spain also produces other models of the Seat—the 800, 1400, 1500, and 1600—as well as a Renault, a Gordini, and the Dodge Dart. To protect the national economy, Spain puts a 100% import duty on foreign cars. For that reason few cars other than those mentioned above are seen in Spain unless they belong to foreigners (who don't have to pay the duty) and the extremely wealthy. Since Spain is not an automobile-oriented country in comparison with the United States, the automobile industry doesn't take up nearly the vast sector of society that it does here. "Automobile rows" don't exist. Nowhere do you see huge used-car lots. Only those who **must** use a car in their work have two cars. There are about 25,000 driver's licenses in all of Spain, which has a population of about 35 million. Because many Spanish drivers have learned to drive comparatively recently, they are sometimes unaware of how dangerous a vehicle can be. Because traffic has until recently been negligible, Spanish traffic laws and their enforcement have also been lax. Therefore, it behooves the United States driver in Spain, accustomed to the rather good, experienced, and considerate United States driver (despite one's impression when he has no comparison), to be especially cautious. Driver education in the public schools, a fairly recent innovation in the United States, is not known in Spain. Quite a few commercial driving schools, however, operate in the larger cities.

The most common way of getting a driver's license (*carnet* in Spain, *licencia* in Mexico) is to go to driver's school. (*Carnet* is from the French and is pronounced either with or without the final "t" sound.) After you complete the course satisfactorily, the school takes care of all the formalities.

In Mexico several plants assemble United States automobiles (Ford, Chevrolet) and are gradually assuming the production of the parts as well. An enormous Volkswagen

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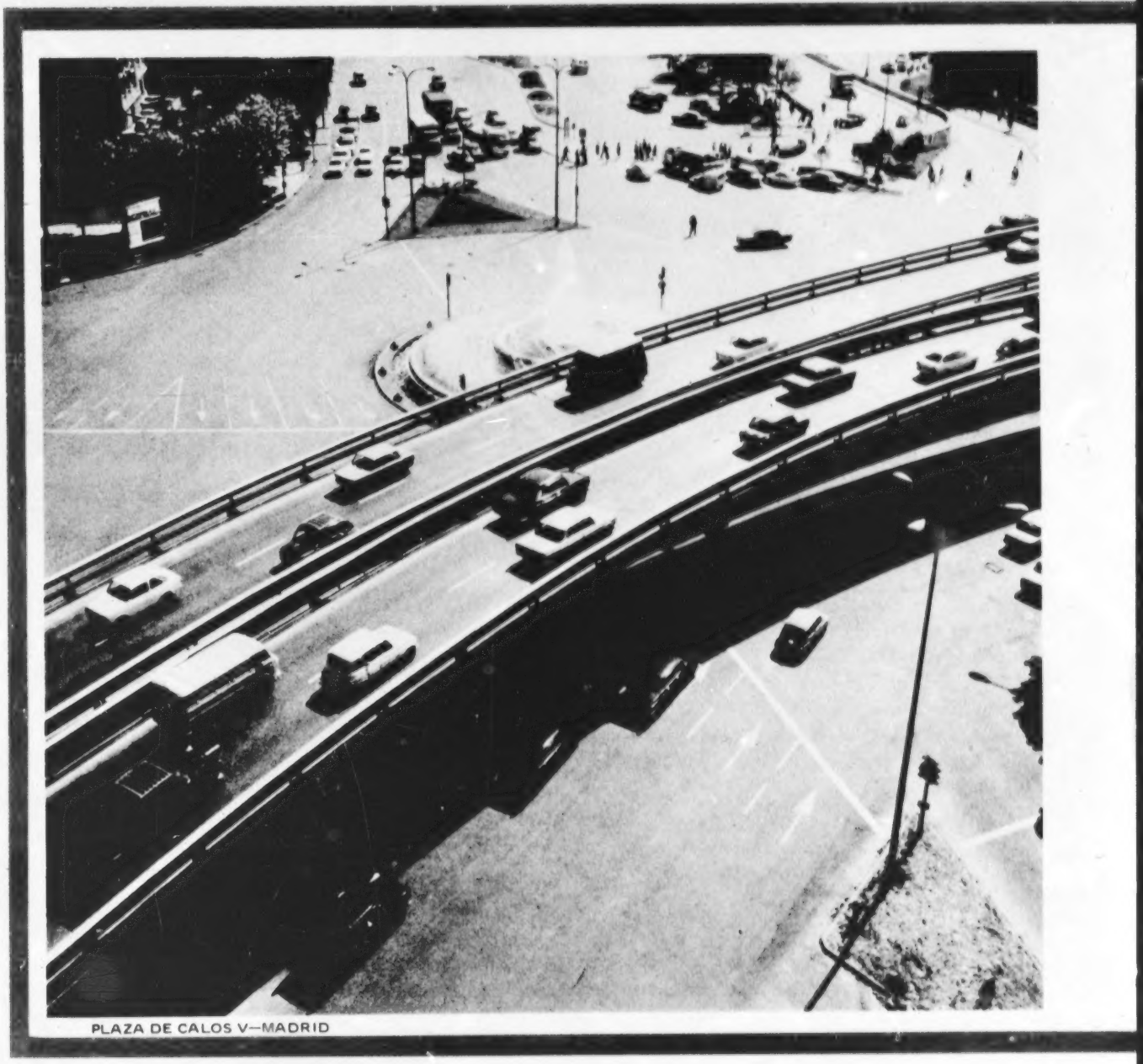

PLAZA DE CALOS V—MADRID

factory near the city of Puebla is producing more and more "Beetles" every year since its inauguration in 1965. Imported cars are taxed highly and huge luxury cars even more so. Gasoline prices in Mexico are about the same as in the United States. Mexico doesn't yet produce any car of her own. As in Spain, fewer people own cars than in the United States, and cars are generally somewhat older and, therefore, often not as safe to operate. When you're driving in the country in Mexico, one of the biggest dangers is livestock on the road, since in most places the range is not fenced. At night, particularly, it is not difficult to adorn your fender with a burro.

A number of differences exist in automotive vocabulary between Spain and Mexico.

	Spain	Mexico
drive:	*conducir* (*manejar* not used)	*manejar* or *conducir*
car, automobile:	*coche, automóvil* (*carro* in Spain is only a horse or ox cart)	*carro, coche,* or *automóvil* (slang: *burro, cucaracha mueble*)
luggage rack:	*baca*	*canasta, portaequipaje*

Generally a distinction is observed between *coche nuevo*, a "brand new car," and *nuevo coche*, a "new car to **you**," but not necessarily this year's model. The context here indicates that the car Jorge has bought is a *nuevo coche*, since it has some hundred thousand kilometers on the odometer.

MEXICO, D.F.

La capital or "capital city" is often used instead of the real name of the city in countries whose capital has the same name as the country. This is the situation in Mexico and Guatemala. In English we say Mexico **City** and Guatemala **City**. In Mexico they may refer to the capital as *México D.F.* "D.F." means *Distrito Federal* and is like our "D.C." for "District of Columbia." Like D.C., D.F. is an area especially reserved for the offices of the federal government and belongs to no state. A Mexican, then, may say *Voy a México, D.F., Voy a la capital,* and, occasionally, *Voy a la ciudad de México.* If there is no chance for ambiguity he may simply say *Voy a México.*

Notice also a peculiarity of the word "capital": *la capital* is "capital city," but *el capital* is capital in the sense of money. Don't confuse either with the capitol building, which is *capitolio* in Spanish.

Alameda, a common street name in much of the southwestern United States, means a grove of *álamos*, or "poplar trees," and also an *álamo*-lined street. In many places the trees have long since disappeared but the name remains. Also the meaning "poplar grove," has extended to include other kinds of trees, so that you might see such hybrids as *una alameda de olivos*, literally "a poplar grove of olive trees." One understands, of course, just "olive grove."

As in English, streets, roads, and highways have many designations:

1. In the city
   calle – street
   avenida, calzada, bulevar, alameda – avenue, boulevard, generally larger than *calle*.
   callejón – alley, smaller than *calle*.
   cuesta – a street going uphill
   rúa – street (seldom used and only in street names: *Rúa Paloma*)
2. In the country
   comino – road
   carretera – highway, larger than *camino*
   autopista – freeway
   senda – path (unpaved)
3. Other
   carril – lane of a street or highway
   glorieta – traffic circle
   manzana, cuadra – block
   topes – buttons or ridges to slow down traffic

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